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EXHIBITION

OF

BRONZES AND PAINTINGS

BY

ANTOINE LOUIS BARYE

MARCH 11 TO MARCH 27
INCLUSIVE

NEW YORK
THE GROLIER CLUB
1909

THE DE VINNE PRESS

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ANTOINE LOUIS BARYE

The man of genius whose work is represented in this exhibition enjoyed an inspiration rare in any epoch but never, from the earliest times, without its zealous followers. In nearly every great school there have been artists to whom the appeal of the animal as a subject for treatment has been as urgent as the appeal of the human figure has been to the majority of their fellows. One of the earliest masterpieces in the history of sculpture is that relief, of Assyrian origin, now in the British Museum, which portrays a wounded lioness on the verge of its last agony. The horse was modeled with peculiar knowledge and enthusiasm by the Greeks and the taste, if not the power, developed in their world, was revived in that of the Romans. In more modern periods the same sympathetic feeling for the noblest of quadrupeds is observed, and, indeed, the animal, wild or domestic, reappears again and

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again in the works of the masters. The insatiable curiosity of Leonardo wreaks itself on strange beasts; Rembrandt, in one of the most interesting of his drawings, gives you the portrait of an elephant; the robust style of Rubens is flung magnificently over the hurly-burly of form involved in a lion hunt, and so, through countless phases, an influence persists down to our own day. Antoine Louis Barye is an honorable figure in a long line of artists whose gifts have been dedicated to the interpretation of the carnivora and those four-footed creatures which have been tamed by man.

Born in Paris in 1795, he came to manhood at a time and amid circumstances exceptionally favorable to the growth of his artistic predilections. In the clash of the Napoleonic wars men's minds turned naturally enough to themes of wild violence. The typical academician of that period pursued, it is true, the even tenor of his way, and, in fact, under the empire, found his path made doubly smooth. But there were electric forces in the air and these

were destined, sooner or later, to promote rebellion against pseudo-classicism and the rule of thumb generally. The possessor of a literary or artistic temperament was stirred by the emotions of the man of action, and these were bound to find an outlet. Thus germinated the passion for a new ideal of beauty and for individual expression which culminated in the formation of the romantic school. The painters of 1830 established their tradition, consciously or unconsciously, on a basis not simply of artistic but of political and social feeling. The life-blood of France was re-invigorated; men used their limbs with a new energy. The scales fell from their eyes, and if they saw visions and dreamed dreams they also looked out upon the visible world with a keener zest and a wider range of sympathies. They obeyed, moreover, the dictates of their own characters. Gericault exercised the faculties of a realist with a dramatic turn of mind. Delacroix, avid of the thing that he could see and touch, was nevertheless impelled to bathe it in the glamour of romance. De-

camps, when he turned from landscape, from Oriental caravans, from Italian peasants, and the like, would paint monkeys as human beings, giving free play to the vein of satire in his nature. What of Barye, who was of their generation and in harmony with their broad spirit? He gave himself first and last to the expression of the truth, presenting it in his art without the intervention of any sentiment, romantic or otherwise.

The story of his career is one of unremitting application to the lessons of nature. His father was a silversmith, and in his youth he served the apprenticeship of a craftsman. In the workshop of Fourier he learned how to work in the precious metals, and it may be noted in passing that down to the day of his death he preserved the aptitudes of the goldsmith. Some of his statuettes might have easily been produced by a disciple of Cellini. But Barye soon craved a wider field of activity and found the key to it in that impulse which drove him to the Jardin des Plantes. Frequenting the collection of wild animals there,

absorbed in contemplation of their traits, he proceeded to observe them both as an artist and as a naturalist. To Delacroix's instinct for the sensuous beauty of the leopard or the tiger he joined a scientist's inquisitiveness as to the springs of action in those lithe, gleaming bodies. He studied the movement of the muscles under the rippling skin, he noted every nuance of expression about the mouths and eyes of his great cats. He watched them feeding, or moving with their ceaseless restlessness up and down the cage, or lying in ineffably graceful repose. He marked the reference of action to emotion, so synthesizing his observations that when he came to paint one of his water-colors or to model one of his bronzes he made his lion or panther, his tiger or crocodile, an astounding unit of form and feeling. The tread of one of his tigers is full of power and menace. The whole body seems to quiver. No beast of his is immobile, unless, perchance, he wishes it to be so; and even then one is always aware, as in the presence of the living animal, of an extraordinary latent elasticity.

Not the Assyrian relief already mentioned, not any triumph of Greek plastic art, is more vitalized than is one of these masterpieces of Barye. His works have in them a spark of that life which makes a thrilling mystery of the depths of the jungle. Like Blake, with his "Tiger! Tiger! burning bright," this artist flashes upon the imagination an authentic image of terror and beauty.

He could do this, in the first place, because he knew his subjects so well, because he had got, so to say, under their skins. The value of the truth in his work is transcendent. But if his pictures and sculptures are to be treasured it is also because they give expression to a great artistic personality, to a man with the secret of style. He is not content to make a realistic portrait of one of his models. He must caress that portrait with an individualizing touch, he must determine its outlines and its effect in the mass so that it will conform to his sense of design. It is interesting to note, too, that you may turn a bronze of Barye's about, looking at it from every

point of view, and always it is interesting, as the animal itself would be, moving hither and yon. There is a wonderful boldness, there is a kind of grand simplicity, in the art of Barye; but he is a subtle master, one whose work, no matter how spontaneous it may seem to be, leaves invariably an impression of artistic construction, of delicately wrought composition.

It took his countrymen some time to realize what he was driving at and to do him honor. In the competitions which he entered at the École des Beaux Arts as a young man the prize would again and again be awarded to some rival now unknown to fame. He was sorely tried and must at times have reached the brink of despair. He was, however, no less tenacious than modest, and after years of patient waiting he had his reward. Discerning patrons entered his life, some of them, like the Duke of Orléans, well qualified to make his talent known, and little by little public appreciation drew him from the obscurity in which academic authorities would have been satisfied to leave him. Monumental bronzes of his were erected in

Paris and elsewhere, his works executed on a small scale figured in exhibitions and were presently acquired with enthusiasm by private collectors. When he died, in 1875, he died in the knowledge that his rank as a great artist had been fixed, and ever since his renown has increased. It is good to know that American connoisseurs were quick to perceive his merit and that his art is finely represented in this country.

CATALOGUE OF
BRONZES AND PAINTINGS

CATALOGUE

BRONZES

1 Arab killing lion

2 Tatar warrior. (Arabesque base) 184–

3 Gaston de Foix. 1838

4 Charles VII (The Victorious) (Proof No. 10.) 1838

5 Napoleon. (Designed for the City of Grenoble.) *Modern*

6 Theseus fighting Centaur. 1850

7 Theseus fighting the Minotaur. (Proof No. 5.) 1838

8 "Amazon." (In costume of 1830) 184–

9 Monkey mounted on gnu. (Proof No. 2.) 1842

10 Seated lion. (Tuileries.) 1836

11 Seated lion. (No. 2.) 1841

12 Seated lion. (Small; new model)

13 Seated lion. (Small)

14 Lion and serpent. (Tuileries) 1832–33

15 Lion and serpent. (Uplifted paw) 1832–33

16 Lion devouring hind. 1837

17 Tiger devouring gazelle. 1834

18 Lion walking. 1835–36

19 Tiger walking. 1835–36

20 Lion walking. (Terra cotta; new model)

21 Two young lions. 1835

22 Lioness standing. (New model)

23 Senegal lioness

24 Algerian lioness

25 Sleeping jaguar

26 Jaguar standing. (Reduction) 1840

27 Jaguar walking. (Reduction) 1840

28 Jaguar devouring agouti. 1847

29 Jaguar devouring crocodile. 1850–55

30 Panther catching stag

31 Tiger devouring gavial. (Reduction.) 1831

32 Panther reclining

33 Tunisian panther. 1840

34 Indian panther. 1840

35 Reclining panther holding stag. 1839

36 Panther pouncing on civet-cat

37 Tiger overpowering stag. (Reduction of the group in stone at Lyons, France.) 1839

38 Elephant crushing tiger. 1837

39 Senegal elephant. (Aluminum) *Modern*

40 Senegal elephant. (Bronze)

41 Cochin China elephant. *Modern*

42 African elephant

43 Asian elephant. 1833

44 Algerian dromedary

45 Algerian dromedary. (Small)

46 Group of bears. 1833

47 Bear in tree eating owl

48 Seated bear. 1834

49 Bear standing. 1831

50 Wolf holding stag by throat

51 Stag, hind, and faun

52 Buck, doe, and two fauns

53 Listening stag. (Proof No. 36) 1838

54 Stag with raised leg. (Proof No. 40)

55 Stag walking. (Proof No. 16)

56 Wounded stag

57 Faun scratching itself. *Modern*

58 Faun reclining. (Proof No. 8)

59 "Kevel"

60 Ethiopian gazelle

61 Wolf walking

62 Bull. 1841

63 Prancing bull. 1841

64 Bull overcome by bear. 1839

65 Turkish horse

66 Half-blood horse with raised head. (Reduction)

67 Half-blood horse with lowered head

68 Ratel robbing nest

69 Wolf taken in trap

70 Dachshund

71 English dachshund

72 Two dogs after pheasant. (Proof No. 5)

73 Two dogs running

74 King Charles spaniel. (Silver) *Modern*

75 Andirons decorated with two dachshunds

76 Seated cat

77 Seated hare. *Modern*

78 Rabbit with ears erect

79 Startled rabbit

80 Rabbit with ears down

81 Crocodile

82 Stork on back of tortoise

83 Hercules carrying boar. (Silver) *Modern*

84 Roman jester. *Modern*

85 Juno

86 Chimera

87 Greek candelabra surmounted by stork

88 Pair candlesticks decorated with leafage

89 Pair Greek candlesticks with antique medallions

90 Pheasant. *Modern*

91 Wounded pheasant. *Modern*

92 Eagle and serpent. 1824–5

BAS-RELIEFS

93 Eagle and serpent. 1824–5

94 Running elk

95 Virginia stag

96 Brach hound pointing

97 "Genette" carrying bird

98 Leopard. 1831

99 Panther. 1831

100 Virginia hart

101 Eagle and chamois

PAINTINGS

102 Fontainebleau
103 Wolf chasing a stork
104 Stag walking
105 Standing lion
106 Rolling tiger
107 Lion reclining
108 Leopard and snail
109 Tiger reclining

110 Drawings of animals

111 Portrait of Barye. Photograph
112 Medallion of Barye by A. Patey

EDWIN DAVIS FRENCH

1851–1906

A CATALOGUE OF AN EXHIBITION OF HIS ENGRAVED WORK, TOGETHER WITH ORIGINAL DESIGNS BY HIM

HELD AT
THE GROLIER CLUB
29 EAST 32D STREET
NEW YORK
APRIL THE 16TH TO MAY THE 8TH
1909

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NOTE

In 1893, when Mr. French laid aside silver engraving and set forth on his career as a line engraver on copper, all that was heard of copper engraving in America might be summed up in the sigh that it was a lost art and its history complete. It was his mission to do much in its revival in those fields where it still might have considerable practical use.

At that time a general interest in the subject of book-plates was growing, stimulating and stimulated by the publication of the attractive and authoritative books by Warren, Franks, Hardy, Castle, Leiningen-Westerburg, Hamilton, and Allen; and, what was better, book collectors were seeking plates for their own use that might be at once book-plates and works of art.

Mr. French's genius for decorative and harmonious designing and his reluctance to attempt large plates fitted him to welcome and meet this interest and call. His first ten plates, from that of Mr. Chew to Mr. Bierstadt's, were executed for

members of the Grolier Club. The individual book-plates of more than fifty members of the Club were designed and engraved by him and one of the largest and most striking of them all is that of the Grolier Club itself, a masterly design. It was for Mr. Andrews, another Grolier member and encourager of the arts, that Mr. French executed his first, and some of his finest, plates of a more miscellaneous sort. In 1899, Mr. French became a member of the Grolier, and he had many good friends in it. Quite naturally the Club takes some pride in showing what assuredly is the most complete and indicative collection of his work that has ever been assembled.

Beyond the general interest in the work of Mr. French, there lies a very real desire to study his remarkable technique, to find, and, on the part of many engravers, to follow, the methods by which he reached that grace and certainty of line that make his work classic in its rendering of his rich and dignified designs. The exhibition has been gathered and arranged with this desire in mind, and it is thought that every facility for such study is here given in originals, printings, and particularly in the incomplete states—the many unfinished windows in Aladdin's Tower.

From sheer fertility of imagination, when asked for a sketch for a book-plate, Mr. French often

would send two and sometimes three, and rarely, even then, did he, in the engraving, closely reproduce the chosen design. The present collection shows several examples of these alternate designs. Generally they are in pen and ink, though he at times made them in wash drawing. Partly for convenience in the mail, and more because the future plate was best shown in a small compass, nearly all the designs are about the size of the engravings and frequently the minute work of the pen is seen to rival that of the graver.

A working proof, and sometimes two or three successive ones, were sent to the plate owner, and changes were made to accord with his views. Many examples of these working proofs or states are shown, and correspondence about the plates is also shown — enough to indicate the course of development.

The fancy of the owner or the character of the plate often brought in various colors of ink and many kinds of paper; these will be found in the exhibition, by no means in their infinite variety, but in all essential forms, and they are most suggestive.

The coppers are exhibited of various plates that came under Mr. French's hand, one showing the fresh copper, with an outline or vignette, one a completed plate, and another is steel-faced that it may bear many printings; and so thin is this fac-

ing or plating that an impression taken after can only by the highest skill, fortified by the imagination, be distinguished from one taken before the plate was faced. Finally there may be seen the canceled and silvered plate of the famous engraving of The Britannia, a product of Mr. French's first year with copper.

In spite of Mr. French's universal repute as a designer and engraver of book-plates, his achievement will not be measured nor his possibility seen if one fails to study his certificates and title-pages, his reproductions of views of old New York and his original engravings of the New York he knew. These are less familiar in their variety and in number to the many lovers of line engraving than is his manifold contribution to art in the book-plate world. While the present series of Mr. French's book-plates is complete save for one that never was printed, the Club is happy in being able to exhibit his further scope in these miscellaneous engravings. The catalogue indicates those instances where Mr. French followed other designers and where other engravers followed him.

The exhibition has been arranged, in regard to the book-plates, alphabetically. After each name is placed in parenthesis the number of the plate in the check list in "Edwin Davis French, A Memorial"; the italic letters in parenthesis after

many items follow the same list. Items not accompanied by italic letters, are, for one or another reason, not in the check list, and in the case of engravings attention is called to the fact. The dates at the side, which refer in all cases to Mr. French's work, when not in brackets, show that the plates are dated either in the body of each plate or in the signature. The words "Signed proof" are used when proofs bear the autograph of Mr. French, and in this feature the exhibition has very unusual distinction.

The miscellaneous plates and designs are arranged in what seems the most advantageous way for comparison and examination.

The portraits and few concluding numbers, though of course not engravings, will be welcome from their very personal quality. And the engravings themselves surely show much of the character of the engraver.

CATALOGUE OF BOOK-PLATES MISCELLANEOUS DESIGNS AND ENGRAVINGS

CATALOGUE

1 **Edward Dean Adams** (199) 1902
Signed proof

2 **Ernest Kempton Adams** (207) 1902
Design in sepia, with penciled corrections
Signed proof

3 **Frances Amelia Adams** (187) 1901
Signed proof

4 **Ruth Adams** (174) 1900
Signed proof

5 **Walter B. Adams** (208) 1902
Signed proof

6 **Adriance Memorial Library** (195) 1902
Proof

7 **Amy B. Alexander** (170) 1900
Proof on pink paper

8 **Charles B. Alexander** (44) 1895
Signed proof

9 **Charles Dexter Allen** (141) 1899
Proof, panels blank (*a*)
Proof, portrait (*b*)
Signed proof (*d*), with remarque

10 **Charlotte D. Allison** ———
(Engraved in 1908 by A. N. Macdonald. Not noted in check list)
Proof signed by engraver

11 **American Institute of Electrical Engineers** (240) 1904
Two original designs
Signed proofs in red, blue and black inks

12 **William Loring Andrews** (11) 1894
Two early states (not noted in check list)
Proof on vellum

13 **William Loring Andrews, presentation plate** (76) [1896]
Proof (*c*)

13a **W. L. Andrews** (291) ———
Leather label

14 **George Allison Armour** (111) [1898]
India proof, motto penciled (*a*)
Signed proof (*b*)

15 **Charles D. Armstrong** (211) [1902]
(Not designed by Mr. French)
Signed proof

16 **Authors Club Library** (98) [1897]
(Design by G. W. Edwards)
Outline proof (not noted in check list)
Proof

17 **In Memoriam, Ellen Walters Avery** (10) 1894
India proof (*b*)

18 **Gertrude M. Baillie** (295) 1906
(Engraved by A. N. Macdonald)
Proof signed by engraver

19 **W. E. Baillie** (17) 1894
Signed proof

20 **William E. Baillie, presentation plate** 1906
(Engraved in 1908 by A. N. Macdonald. Not noted in check list)
Proof signed by engraver

21 **Alice C. Bakewell** (43) 1895
Proof

22 **Allan C. Bakewell** (142) [1899]
Outline proof, smaller rejected plate
Proof (*b*)

23 **Sarah Rodman Baldwin** (190) [1901]
Signed proof

24 **Edward Duff Balken** (203) 1902
(Design by George Green, amended by Mr. French)
Proof, penciled (*a*)
Signed proof

25 **Edward Duff Balken** (220) 1903
Original design
Proofs (*a*, *b*)

26 **Association of the Bar** (67) [1895]
Proof

27 **Association of the Bar** (119) [1898]
Print (*b*)

28 **Samuel F. Barger** (53) 1895
Signed proof

29 **John Sanford Barnes** (180) 1901
Study for design
Signed proof
Proof in water colors

30 **James Hale Bates** (36) 1894
Signed proof (*b*)

Helen Runyon Belknap. See No. 62

31 **A. C. Bernheim** (42) 1895
Signed proof

32 **Henry C. Bernheim** (242) 1904
Signed proof

33 **Julius C. and Emily S. Bernheim** (276) 1906
Proof (*a*)
Signed proof (*b*)

34 **Edward Hale Bierstadt** (16) 1894
Signed proof

35 **Ex libris Biltmoris** (60) 1895
(Design by the owner, George W. Vanderbilt)
Trial proof, not dated
Signed proof (*b*)

36 **Ex libris Biltmoris** (69) 1896
(Similar to the above, but smaller)
Signed proof, not dated

37 **Natala Washburne Bishop** (200) 1902
Signed proof, blue ink

38 **Emma Stewart Bixby** (274) 1906
Proof

39 **W. K. Bixby** (275) 1906
Original design
Proof (*a*)
Proof (*b*), in water colors
Proof (*c*), green ink

40 **Henry Van Deventer Black** (271) [1906]
(Design by the owner)
Proof signed by Mr. Black

41 **Henry Blackwell** (20) 1894
Proof

42 **Henry Blackwell, presentation plate** (150) 1899
Original design, square, afterward amended
Proof (*b*)

43 **Caroline Seagrave Bliss** (231) 1903
Signed proof

44 **Catherine A. Bliss** (87) 1896
Proof

45 **Emil Leopold Boas** (139) 1899
Original design
Proof

46 **M. C. D. Borden** (175) [1900]
(A replica of the Sovereign plate, with eagle instead of crown, and name changed.) See Nos. 252, 253
Signed proof

47 **M. C. D. Borden** (176) [1900]
(Similar to the above, but smaller)
Proof

48 **Harriet Blair Borland** (80) 1896
Trial proof before letters (not noted in check list)
Signed proofs (*a*, *c*)
Proof (*b*)

49 **Sidney Ernest Bradshaw** (133) 1898
Signed proof (*b*)

Eveline Warner Brainerd. See No. 62

50 **Helen Elvira Brainerd** (1) 1893
Signed proof (*b*)
Prints (*b*), blue and brown inks

51 **Helen Elvira Brainerd** (4) 1894
Signed proof

52 **Ira Hutchinson Brainerd** (212) 1902
Signed proofs (*a*, *b*)

53 **Martha Elizabeth Brainerd** (294) [1905]
(Engraved in 1908 by F. O. Coombs)
Proof signed by engraver

54 **William Augustus Brewer** (228) 1903
Proof (*a*)
Signed proof (*b*)
Prints (*b*), brown and blue inks

55 **Georgette Brown** (124) [1898]
Signed proof (*a*)
Proof (*b*)

56 **John H. Buck** (166) 1900
(Design by Marian Buck)
Proof (*b*)

57 **William Lanman Bull** (65) 1895
Signed proof

58 **James Wilson Bullock** (171) 1900
Proofs (*a*, *b*)
Signed proof (*c*)

59 **Edward F. Burke** (104) 1897
Signed proofs (*a*, *b*)

60 **William Henry and Katharine French Burnham** (213) 1902
Proof (*a*)
Signed proof (*b*)

61 **Byrd** (288) [1899]
Original book-plate of "William Byrd of Westover in Virginia Esq^r," which Mr. French copied
Signed proof (*a*)
Proof (*b*)

62 **Candidati** (96) [1897]
Proofs (*a*, *b*, *h*)
Prints (*cc*, *e*, *h*)

63 **Lucy Coleman Carnegie** (91) [1897]
Signed proof

64 **Katharine Thomas Cary** (257) 1905
Proof (*a*)
Signed proof (*b*), with remarque

Cercle Français. See No. 134

65 **de Chaignon** (298) [1903]
Proof

66 **Elisabeth Chamberlain** (167) 1900
Three original designs
Signed proof
See also No. 197

67 **Champaign Public Library** (59) [1895]
Proof

68 **Alice S. Cheney** (156) 1900
Signed proof

69 **Beverly Chew** (7) 1894
Original and alternate designs
Proof

70 **Beverly Chew** (47) 1895
Original and alternate designs
Signed proof

71 **Beverly Chew** (285) [1896]
Examples of label on various colored leathers

Child Memorial Library. See No. 135

72 **E. D. Church** (41) 1895
Signed proof (*b*)

73 **Cincinnati Law Library, Rufus King Fund** (234) 1903
Proof, portrait-bust complete, rest of plate in outline (not noted in check list)
Signed proof

74 **Charles E. Clark, M.D.** (8) 1894
Signed proof

75 **Charles E. Clark, M.D.** (9) 1894
Signed proof

76 **Clark University** (232) 1904
(Design by Mabel Carleton Gage)
Proof (*a*)
Proof (*c*), signed by both the designer and Mr. French

77 **Micajah P. Clough** (51) 1895
Signed proof (*b*)

78 **Micajah Pratt Clough** (66) 1896
Signed proof

79 **Colonial Dames of America** (18) 1894
Proofs (*a*, *c*)
Signed proof, signature under fan (not noted in check list)

80 **Connecticut Society of Colonial Wars** (193) 1901
Signed proof

81 **William Connell** (97) 1897
Signed proof

82 **The Cosmos Club** (273) [1906]
(Design by William Fuller Curtis)
Proof, signed by both the designer and Mr. French

83 **Richard B. Coutant** (28) 1894
Proof (*a*)
Signed proof (*b*)

84 **Jennings Stockton Cox** (125) [1898]
Signed proof

85 **John Crerar Library** (83) 1896
Photograph of Mr. Crerar
India proof (*a*)
Signed proof (*b*)

86 **Cushing** (145) [1899]
Signed proof
See also No. 193

87 **Charles L. Dana** (131) [1898]
(Design by A. Kay Womrath)
Signed proof

88 **Cora Paschall Davis** (279) 1906
Original design
Proof (*a*)
Signed proof (*b*)

89 **Hiram Edmund Deats** (22) 1894
Signed proof (*b*)

90 **The Denver Club** (84) [1896]
(Design by Cora E. Sargent)
Trial proof (not noted in check list)
Signed proof (*b*)

91 **Theo. L. De Vinne** (56) [1895]
(Design by G. F. Babb)
Proof

Digamma Library. See No. 136

92 **James B. Dill** (197) 1902
Working proof, second state
Signed proof (*b*)

93 **George Edward Dimock** (244) 1904
Proof

94 **Mary Lois Seagrave Downes** (260) 1905
Proof

95 **Tracy Dows** (70) [1896]
Proof
Counterfeit (note difference in crest, lettering, and other details)

96 **Lucy Wharton Drexel** (255) 1904
Signed proof

97 **George Van Wagenen and Margaret Van Nest Duryee** (143) 1899
Proof (*a*)
Signed proof (*b*), with remarque

Electrical Engineers. See No. 11

98 **James William Ellsworth** (46) 1895
Signed proof

99 **The Collection of Thos Addis Emmet, M.D.** (88) 1896
Signed proof

100 **Field Memorial Library** (194) [1901]
Proof

101 **Lucius G. Fisher** (265) 1905
Proof (*a*)
Print (*b*)

102 **Margaret H. Foot** (168) 1900
Proof

103 **Charles B. Foote** (19) 1894
Two original designs
Signed proof (*b*)
Proof, small bulb around flame (not noted in check list)

104–5 **Edwin Davis French** (3, 290) 1893
Signed proof of his Volapük book-plate
Book containing Volapük book-plate and Volapük label

106 **Edwin Davis French** (5) [1893]
Unfinished proof (not noted in check list)
Signed proof (*a*)

Proofs (*b*), black, brown and green shaded to orange inks
Print (*c*), blue ink
Proof (*d*)

107 **Edwin Davis French** (289) 1893
Two prints, showing reverse (*b*)

108 **Edwin Davis French, professional card** (299) [1896]
Proof

109 **Mary Brainerd French** (2) 1893
Signed proof (*b*)

110 **Henry Clay Frick** (284) 1906
Unfinished proof

111 **Dorothy Furman** (198) 1902
Signed proof

112 **Homer Gage** (214) 1902
(Design by Mabel Carleton Gage)
Proof signed by both the designer and Mr. French

113 **Mabel Carleton Gage** (185) 1901
(Design by the owner)
Proof

114 **Edward Courtland Gale** (136) 1899
Signed proof (*a*)

115 **Jonathan Godfrey** (32) 1894
Signed proof

116 **Abraham Goldsmith** (110) [1898]
Print

117 **James A. Goldsmith** (121) [1898]
Signed proof

118 **J. King Goodrich** (64) [1895]
Signed proof

119 **Elizabeth Sage Goodwin** (233) 1903
Signed proof

120 **Francis Goodwin** (30) 1894
Proofs (*a*, *b*)

121 **James J. Goodwin** (29) 1894
Proof

122 **James J. Goodwin** (45) 1895
Proof

123 **Philip Lippincott Goodwin** (221) 1903
Proof

124 **George J. Gould** (269) [1906]
Proof taken by Stecchini in Rome

125 **Adelle Webber Gray** (89) [1897]
Signed proof

126 **John Chipman Gray** (202) 1902
Proof (*a*)
Signed proof (*b*)

127 **Francis Bunker Greene** (252) 1904
Original design, tinted in water colors
Proof (*a*)

128 **Grolier Club** (21) 1894
Study, sketch and original design
Copperplate, matrix and electrotype
Proofs (*a*, *b*, *c*)
Signed proof and vellum proof (*d*)
Print (*e*)

129 **Louis I. Haber** (38) 1894
Signed proof

130 **Harbor Hill** (184) 1901
Proof, half in outline (not noted in check list)
Signed proofs, various inks

131 **Henry H. Harper** (249) 1904
Signed proof

132 **Hartshorne** (183) 1901
Proofs (*a*, *b*)

133 **Mary Minturn Hartshorne** (106) [1897]
(Design by Miss E. Brown)
Print (*a*)

134 **Harvard University, Cercle Français** (223) 1903
Original design, tinted in water colors
Unfinished proof, small panel blank, covered with design for portrait (not noted in check list)
Signed proof (*a*)
Signed proof (*b*), blue ink

135 **Harvard University, Child Memorial Library** (100) 1897
Proof
Proof of gift plate

136 **Harvard University, Digamma Library** (201) 1902
Proof (*a*)
Signed proof (*b*)

137 **Harvard University, Harvard Union** (186) [1901]
(Design by B. G. Goodhue)
Proof (*a*)

138 **Harvard University, Hohenzollern Collection** (239) 1904
Signed proofs, with remarque, black, red and blue inks

139 **Harvard University, Bibliotheca Societatis Signeti** (181) 1901
(Design by B. G. Goodhue)
Signed proof

140 **George Harvey** (264) [1905]
(Design by J. Venier)
Proof (*a*)

141 **William Frederick Havemeyer** (55) [1895]
(Design by Thomas Tryon)
Proofs on Japan and India, signed by both the designer and Mr. French

142 **John Gerard Heckscher** (210) 1902
Proofs (*a*, *c*)

143 **Christian Archibald Herter** (73) 1896
Signed proof

144 **Ruth Lancaster Hoe** (224) [1903]
(Not designed by Mr. French)
Proofs (*a*, *b*)

145 **The Very Rev. Eugene Augustus Hoffman** (216) 1903
Original design
Signed proof

146 **Samuel Verplanck Hoffman** (248) 1904
Original design
Signed proof, crest dark

Hohenzollern Collection. See No. 138

147 **John S. Holbrook** (267) 1905
(Design by the owner)
Proof (*a*)

148 **Alice C. Holden** (25) 1894
Signed proof (*b*)

149 **Edith Holden** (61) [1895]
Proof

150 **Edwin B. Holden** (23) 1894
Signed proof, destroyed plate (*a*)
Proof (not noted in check list)
Signed proof (*c*)

151 **Edwin B. Holden** (24) 1894
Signed proof

152 **Edwin R. Holden** (26) 1894
Unfinished proof (not noted in check list)
Signed proof

153 **Nona Newlin Hooper** (209) 1902
Signed proof

154 **Robert Emmet Hopkins** (155) 1900
Signed proof

155 **Cornelia Horsford** (149) 1899
Signed proof (*b*)

156 **L. H. and S. E. Jackman** (278) 1906
Proof

157 **Walter B. James, M.D.** (164) 1900
Proofs (*a*, *b*)

Johns Hopkins University, Rowland Memorial. See No. 232

158 **Timothy Jones** (297) [1893]
Original book-plate of Samuel Vaughan, which Mr. French copied
Two proofs (*a*), with manuscript notes by Mr. French
Proof (*b*)

159 **Elizabeth Jordan** (272) [1906]
(Design by J. Venier)
Signed proof

160 **Otto A. Kahn** (90) 1897
Signed proof

161 **Charles Conover Kalbfleisch** (33) 1894
Two original designs
Proof, first state (not noted in check list)
Proof (*a*)
Signed proof (*b*)
Letters from Mr. French

Helen Keyes. See No. 62.

Rufus King Fund. See No. 73

162 **Edith Davies Kingsbury** (94) 1897
(Design by Lilian C. Westcott)
Signed proof (*a*)
Print (*b*)

163 **Samuel W. Lambert** (113) [1898]
Signed proof

164 **Edwin Ruthven Lamson** (85) 1896
(Design by Edmund H. Garrett)
Proof (*a*)
Signed proof (*b*)

165 **John B. Larner** (173) 1900
Signed proof

166 **Emily Hoe Lawrence** (35) 1894
Original design
Signed proof

167 **Georgia Medora Lee** (253) 1904
Signed proof, with remarque

168 **Warner Mifflin and Louise Hartshorne Leeds** (229) 1903
Proof
See also No. 200

169 **William Bateman Leeds** (247) 1904
Proof

170 **Marshall C. Lefferts** (15) 1894
Signed proof

171 **Marshall C. Lefferts** (292) ———
Labels in both sizes on various colored leathers

172 **Mollie Cozine Lefferts** (105) 1897
Signed proof

173 **Cora Artemesia Leggett** (6) 1894
Proof, panel blank (not noted in check list)
Signed proof

174 **Paul Lemperly** (102) 1897
Signed proof (*c*)

175 **Paul Lemperly**, autograph plate (153) 1900
Proof

176 **Arthur West Little** (172) 1900
Signed proof

177 **John R. Livermore** (159) 1900
Proofs, brown and blue inks

178 **John Walton Livermore** (280) 1906
Proof

179 **Long Island Historical Society, Storrs Memorial Fund** (192) 1901
Original design
Trial proof
Proofs (*a*, *c*)
Signed proof (*b*)

180 **John W. and Lee Partridge Loveland** (169) 1900
Two original designs
Proof

181 **Benjamin Barnes Lovett** (245) 1904
Signed proof, with remarque

182 **L. B. Löwenstein** (39) 1895
Signed proof

183 **Annie Lyman** (230) 1903
Proof

184 **Charles Williston McAlpin** (225) 1903
Proof

185 **Robert H. McCarter** (92) 1896
Signed proof
Print on blue paper

186 **Katharine Mackay** (148) [1899]
Proof
See also No. 130

187 **Thomas Jefferson McKee** (49) 1895
Proof

188 **The Edward Tompkins McLaughlin Memorial** (72) 1896
Trial proof, penciled by Mr. French
Signed proof

189 **Valentine Everit Macy** (68) [1896]
Proofs (*a*, *b*)
Print (*c*)

190 **Richard Southcote Mansergh** (37) 1895
Proof (*a*)
Signed proofs (*b*, *c*)

191 **Frank Evans Marshall** (58) 1895
Signed proof (*c*)

192 **Julian Marshall** (95) ———
Proof (*a*)
Signed proof (*b*), green ink
Remarque proof in sepia and black

193 **Ex Libris Medicis** (115) [1898]
Signed proof

194 **Roger Bigelow Merriman** (188) 1901
Proofs (*a*, *d*)

195 **Maria Gerard Messenger** (54) 1895
Proofs (*a*, *b*)
Signed proof and prints in tint (*b*)
Proof of state between (*a*) and (*b*) (not noted in check list)

196 **Maria Gerard Messenger, presentation plate** (86) 1896
Proof (*a*), with tentative design in panel
Prints (*b*, *c*) (the latter unfinished and not noted in check list)
Proofs (*c*, *d*)
Signed proof (*e*)

197 **Maria Gerard Messenger and Elisabeth Chamberlain, The Orchards** (151) 1899
India proof (*b*)

198 **Esther Pierce Metcalf** (281) 1906
Signed proof
Proof tinted in water colors

199 **Library of the Metropolitan Museum of Art** (40) 1895
Proof, panels blank (not noted in check list)
Signed proof (*a*), on India
Proofs (*b*, *d*)

200 **Louise Taylor Hartshorne Moore** (140) 1899
Proofs (*a*, *b*)

201 **A. J. Morgan** (74) 1896
Signed proof (*b*)

202 **Wilhelmus Mynderse** (217) 1903
Signed proof (*b*)

203 **New York Yacht Club Library** (163) 1900
Original design by Walter G. Owens
Amended designs by Mr. French
Signed proofs (*a*, *b*, *c*, *d*)

204 **Florence Coleman Nimick** (128) [1898]
Signed proof

205 **John Notman** (254) 1904
Proof

206 **The Club of Odd Volumes** (62) 1895
Three original designs
Proof (*a*)
Signed proof (*b*)

207 **Henry Fairfield Osborn** (243) [1904]
(Design by Edward Hamilton Bell)
Proof

208 **Thomas Mott and Agnes Devens Osborne** (57) [1895]
Proof (*a*)
Signed proof (*b*)

209 **The Oxford Club** (12) 1894
Signed proof

210 **Lowell Mason Palmer** (218) 1903
Signed proof

211 **Lowell Mason Palmer** (219) 1903
Signed proof

212 **Lowell Melvin Palmer** (235) 1904
Signed proof, without motto

213 **William Phillips** (189) 1901
(Design by P. de C. la Rose)
Signed proof (*c*)

214 **The Players** (13) 1894
(Design by Howard Pyle)
Outline proof (not noted in check list)
Unfinished proof (not noted in check list)
Signed proof (*a*)
Proof (*b*), with note by Mr. French

215 **Mary Emma Plummer** (81) 1896
Signed proof (*c*)

216 **Nathan T. Porter, Jr.** (160) 1900
Signed proof

217 **Eva Snow Smith Prescott** (132) 1898
Signed proof, with remarque

218 **Library of Princeton University** (108) 1897
Print

219 **M. Taylor Pyne** (50) 1895
Print

220 **M. Taylor Pyne** (107) 1897
Signed proof (*a*)
Print (*b*)

221 **Percy Rivington Pyne** (63) 1895
Proof

222 **R. Stockton Pyne** (204) 1902
Proofs (*a*, *b*)

223 **Queen's University** (263) 1905
Proof

224 **R. J. S.** (162) 1900
Proof

225 **Henry Clay and Helen Burgess Ranney** (103) 1897
Signed proof

226 **Whitelaw Reid** (14) 1894
Trial proof (not noted in check list)
Signed proofs, first and second states

227 **Walter Davis Richards** (191) 1901
Signed proof

228 **C. L. F. Robinson** (158) 1900
Proof

229 **Mary Barber Robinson** (237) 1904
Proof (*a*)
Signed proof (*b*)

230 **William Beverley Rogers** (205) 1902
Proof (*a*)
Signed proof (*b*)

231 **Henry Sherburne Rowe** (34) 1894
Signed proof (*b*)

232 **The Henry A. Rowland Memorial Library** (227) 1903
Two original designs
Signed proof

233 **Ruth Mary Sabin** (99) [1897]
Signed proof (*b*)

234 **Lucy Maynard Salmon** (165) 1900
Proof

235 **Florence de Wolfe Sampson** (109) [1898]
Signed proof

236 **John R. Sayler** (277) 1906
Proof

237 **James Edmund Scripps** (129) [1898]
(Design by Albert Kahn)
Proof (*a*)
Signed proof (*c*)

238 **Henry Renwick Sedgwick** (138) 1899
Proof

239 **Robert Sedgwick** (77) 1896
Signed proof (*b*)
Two prints showing reverse of tail tuft in crest

240 **Katherine Cecil Sanford Sheffield** (238) 1904
Signed proof
See also No. 266

241 **William Watts Sherman** (179) 1901
(Design by B. G. Goodhue)
Print

242 **Henry A. Sherwin** (52) 1895
Signed proof on parchment

243 **Henry A. Sherwin** (82) 1896
Signed proof, green ink

244 **Samuel Smith Sherwood** (117) 1898
Signed proof

245 **Parke E. Simmons** (270) 1906
Proof taken by Stecchini in Rome
Proof on blue paper, taken in Paris

246 **Herman Simon** (226) [1904]
(Design by Thomas Tryon)
Proof, first state
Proof, second state, signed by both the designer and Mr. French

247 **Herman Simon** (236) 1904
(Design by Thomas Tryon)
Proof, first trial

248 **The Mark Skinner Library** (101) 1897
First and second working proofs
Proof (*c*)

249 **Mabel Slade** (241) 1904
Signed proof (*b*)

250 **Henry A. Smith** (286) [1898]
(Engraved by J. W. Spenceley)
Proof signed by both the engraver and Mr. French

251 **Mary Nixon Smith** (266) 1905
Proofs (*a*, *b*)

Societatis Signeti. See No. 139

252 **Sovereign** (71) [1896]
(Design by Thomas Tryon)
Outline proof (*a*)
Proof (*b*), signed by both the designer and Mr. French

253 **Sovereign** (79) [1896]
(Design by Thomas Tryon)
Proof signed by both the designer and Mr. French

254 **Mary Bryant Sprague** (250) 1904
(Design by P. de C. la Rose)
Proofs, red and blue inks, signed by both the designer and Mr. French

255 **Mary Bryant Sprague** (251) 1904
(Same design as the above, but smaller)
Proof signed by both the designer and Mr. French

256 **John Lloyd Stearns** (93) 1897
Signed proof

257 **Harriette M. Stevens** (259) 1905
Proof (*a*)
Signed proof (*b*)

258 **Edward Swan Stickney [Memorial]** (134) 1898
Proof (*a*), green ink
Proof (*b*) signed by Mr. Spenceley, who partially engraved the plate
Signed proof (*c*)

259 **A. Dwight Stratton** (112) [1898]
Signed proof
Unauthorized copy by another engraver

260 **Frederick Judson Holden Sutton** (293) [1903]
(Engraved in 1908 by F. O. Coombs)
Proof signed by engraver

261 **Martha A. Symon** (268) 1905
Signed proof

262 **Theodore and Eleanor Taft** (258) [1905]
(Design by C. Grant La Farge)
Proof

263 **John F. Talmage** (135) 1899
Signed proof

264 **William and Helen Woodruff Tatlock** (289) [1893]
Signed proof (*a*)
Proofs (*c*, *d*)
See also No. 107

265 **Chas. H. Taylor, Jr.** (78) 1896
Signed proof on India
Lithograph in colors

266 **Katherine Cecil Sanford Thorne** (127) 1898
Signed proof (*a*), blue ink
Proof (*b*)
See also No. 240

267 **Treadwell Library** (152) [1899]
(Design by B. G. Goodhue)
Signed proof

268 **Winfred Porter Truesdell** (246) 1904
Signed proof (*b*), with remarque

269 **Twentieth Century Club** (122) [1898]
(Design by Evelyn Rumsey Carey)
Signed proof (*a*)

270 **U-sepe-ars-so-ap** (296) [1893]
Print, showing crest wreath united with shield
Proof, showing them disjoined (check list does not note this difference)

271 **The Union League Club** (157) [1900]
Proof, panels blank (from a copper, not noted in check list)
Proofs (*a*, *b*, *c*, *d*, *e*, *f*)

272 **The University Club** (154) 1900
Signed proof

273 **Utica Public Library** (282) 1906
Proof (*a*)
Print (*b*)

274 **Davis Righter Vail** (262) 1905
Proof

275 **Henry H. Vail** (48) 1895
Print (*a*), blue ink
Signed proof (*b*)

George W. Vanderbilt
See Nos. 35, 36

276 **Frederick W. Van Wagenen** (123) 1898
Signed proof

277 **James M. Varnum** (196) 1902
Proof

278 **Vassar Alumnæ Historical Association** (116) 1898
Signed proof

Volapük. See Nos. 104-5

279 **Beverley Warner** (31) 1894
Signed proof

280 **The Washington County Free Library** (206) 1902
Proof, portrait only (not noted in check list)
(A mold of this portrait was united with one of the body of the plate; an electrotype of the combined molds was taken leaving the oval incomplete in the finish of background and coat, which were then engraved by Mr. J. W. Spenceley. It is doubtful if such a union of two coppers was ever before made.)

India proof (*b*)

281 **Gertrude Clarkson Welsh** (256) 1904
Signed proof

282 **Barrett Wendell** (114) 1898
Signed proofs (*a*, *b*)

283 **Sarah Elizabeth Whitin** (178) 1901
Signed proof

Sarah King Wiley. See No. 62

284 **Howard Willetts** (75) [1896]
Prints (*a*), with penciled sketch (*a*) and (*b*)

285 **E. P. Williams** (126) [1898]
Signed proof

286 **John Skelton Williams** (146) 1899
Proof

287 **Wynne Winslow** (215) 1902
Signed proof

288 **Henry Rogers Winthrop** (120) 1898
Signed proof

289 **Silas Wodell** (161) 1900
Proofs, one tinted in water colors

290 **Arnold Wood** (130) 1898
Signed proof

291 **Arnold Wood** (144) 1899
Proof

292 **Ethel Hartshorne Wood** (137) 1899
Proof (*a*)
Signed proof (*b*)

293 **Ethel Hartshorne Wood** (261) 1905
Proof (*a*)
Signed proof (*b*)

294 **W. C. Wood** (222) 1903
Proof (*a*)
Print (*b*)

Charles H. Woodbury. See No. 26

295 **John Page Woodbury** (27) 1894
Signed proof (*a*)
Proof (*b*)
Signed proof (*c*), with remarque

296 **S. Walter Woodward** (177) 1901
Still life studies for plate
Signed proof
Photogravure, design unfinished (not noted in check list)

297 **The Worcester Art Museum** (182) 1901
Signed proof

298 **J. Hood Wright** (287) [1897]
Print, engraver unknown, in close imitation of the book-plate of Daniel Webster
Photograph of design by Mr. French

299 **The Yale Club** (283) 1905
(Design by Howard Pyle)
Proof signed by designer
Prints in various colors

300 **Unknown** ———
Proof from an unfinished engraved copper (not noted in check list)

301 **Unknown** ———
Proof of an etched book-plate (not noted in check list)

302 **Unknown** [1906]
The last design

MISCELLANEOUS DESIGNS AND ENGRAVINGS

303 **E. D. French** (1) [1893, 1894]
Process impressions of both forms

303a **E. D. French** [1902]
Cipher seal with motto

304 **Seal of Beverly, Mass.** (9) [1895]
Impression

305 **Seal of the New York Public Library** (21) 1903
Proofs in two states, unfinished and complete, the first not noted in the check list

306 **Seal of the Carnegie Institute of Washington** (30) ———
Proof

307 **Seal of the Young Men's Christian Association** (8) [1895]
Print

308 James Hale Bates, Brook Farm letter-head (28) [1895]
Proof

309 Whitelaw Reid, Camp Wild Air letter-head (27) [1894]
Proof

310 A catalogue of books published by Lamson Wolffe and Company (12) 1896
Proof

311 Stationery Department of Charles Scribner's Sons (29) ———
Proof

312 Invitation to the Fiftieth Anniversary of Surgical Anæsthesia at the Massachusetts General Hospital (10) 1896
(Design by B. G. Goodhue)
Proof (*b*)

313 Admission card to the Fiftieth Anniversary of Surgical Anæsthesia at the Massachusetts General Hospital (11) 1896
(Design by B. G. Goodhue)
Proof

314 Dartmouth College Commencement Invitation (14) 1897
Proof

315 **Universitas et Civitas** (6) [1895]
Proof before inscription
Print

316 **Harvard Campus** (31) ———
Trial proof
Signed proof

317 **Union College Centennial** (4) 1895
Proof
Print, partly erased, and adapted in pen and ink for a book-plate design

318 **Experimental Heraldic Engraving** ———

319 **"A Stray Leaf from the Correspondence of Washington Irving and Charles Dickens," by William Loring Andrews** (2) 1894
Frontispiece, "The Britannia" (1)
Proofs (*a*, *c*)
Proof of canceled plate
Original copper, canceled, silvered
"The Sower," by Millet (11)
Proofs (*a*, *b*)
Proof of smaller, unfinished engraving

320 **"The Old Booksellers of New York, and Other Papers," by William Loring Andrews** (7) 1895

Frontispiece, "An E. View of Trinity Church, N. York" (I)
Proof printed in colors
Working proof
Nassau Street, New York (IV)
Book showing signed proof
Government House (IX)
Trial proof
India proof
Proof printed in colors
Process prints of all head-bands, initials and tail-pieces save (XI)

321 **"New Amsterdam, New Orange, New York: a Chronologically Arranged Account of Engraved Views of the City," by William Loring Andrews** (16) 1897

Proofs of head-bands, pp. 18, 31, 57, 75, 97
Proofs of tail-pieces, pp. 27, 93, 132
Book on imperial Japan showing head-band and initial, p. xvii

322 **"A Trio of Eighteenth-Century French Engravers," [by] William Loring Andrews** (17) 1898

Proof of title-page before letters (*b*)
A copy of the volume showing signed proof of the title-page (*c*)

323 **"Paul Revere and his Engraving," by William Loring Andrews** (20) 1901
Signed proof of title-page (*b*)

324 **"A Bibliography of The Complete Angler," by Arnold Wood** (18) 1900
Signed proof of title-page

325 **"André's Journal"** (22) 1903
Signed proof of title-page (*b*), with remarque in red

326 **"The Letters of Charles Lamb"** (26) 1905
Signed proof of title-page, with remarque
Proof of remarque, not used, nor noted in check list

327 **American Badminton Series** (25) [1905]
Proof of title-page without letters, never completed

328 **"Views of Early New York, with illustrative sketches prepared for the New York Chapter of the Colonial Order of the Acorn"** (24) [1903, 1904]
Fort Nieuw Amsterdam (New York), 1651 (I)
New York in 1671 (II)
New York in 1673 (III)

New York in 1733 (IV)
City of New York before the Revolutionary War (V)
New York in 1801 (VI)
Proofs of the set of six
Trial proofs of I, VI

329 **Society of Iconophiles, New York views engraved by Mr. French** (5) 1895–1897

St. Paul's Chapel (I)
Interior of St. Paul's Chapel (II)
Fraunces' Tavern (III)
The Roger Morris House (IV)
Hamilton Grange (V)
(Two trials)
St. Mark's Church (VI)
(Four trials)
City Hall (VII)
The Halls of Justice ["The Tombs"] (VIII)
National Academy of Design (IX)
St. John's Chapel, Varick Street (X)
The Murray Hill Distributing Reservoir (XI)
Bowling Green (XII)
Trial and signed proofs of the set of twelve

330 **"Journey of the Iconophiles: Around New York in Search of**

the Historical and Picturesque," [by William Loring Andrews] (15) 1897
Frontispiece, "A View of the Battery . . . and the Ambuscade Frigate"
Trial proof, signed
Proof

331 Membership certificate of the Society of Iconophiles of the City of New York (19) 1900
Signed proof

332 Membership certificate of the New York Historical Society (23) 1904
Original
Proof (*a*)

333 Membership certificate of the Metropolitan Museum of Art (13) 1896
Signed proofs (*a*, *b*, *c*, *d*)

334 Invitation to the inauguration ceremonies of the new building of the Metropolitan Museum of Art (3) 1894
Original
Proofs (*a*, *b*, *c*)
Proof of state between *c* and *d* (not noted in check list)
Signed proof (*d*)
Invitation to Edwin Davis French

335 Monograms designed by Mr. French

336 "A Connecticut Harvest," a landscape in water colors by Mr. French

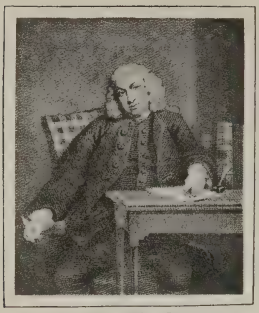
337 Manuscript of an address, "Nesesitet de un Lingu Auksiliar," delivered by Mr. French at the Chautauqua Volapük Convention

338 Stevenson's Motto, translated by Mr. French into Esperanto

339 Portraits of Mr. French at the ages of twenty-two, forty-three (see No. 340), and fifty-five

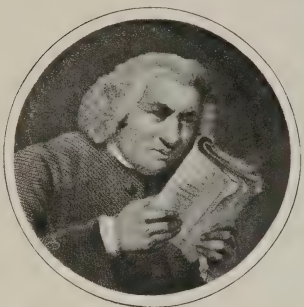
340 Edwin Davis French: A Memorial.
His Life—His Art. New York.
Privately printed, 1908. Plates, portraits. Octavo.
One of fifty copies on Japanese vellum

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

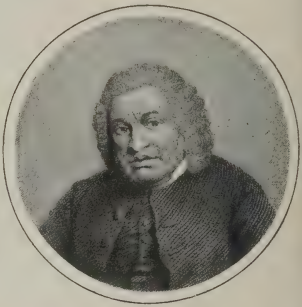


REYNOLDS 1756.

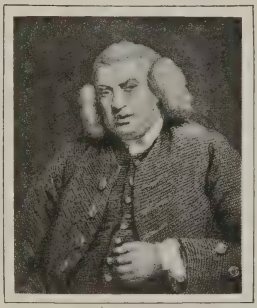
REYNOLDS BEFORE 1770.



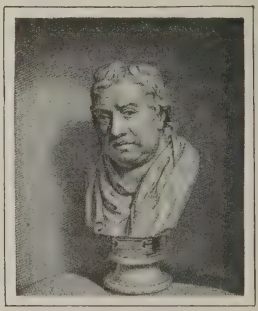
REYNOLDS 1778.



BARRY ABOUT 1781.



REYNOLDS 1773.



NOLLEKINS 1781.

REPRESENTATIVE TYPES OF
JOHNSON PORTRAITS.

CATALOGUE OF

AN EXHIBITION

COMMEMORATIVE OF THE
BICENTENARY OF THE BIRTH OF

Samuel Johnson

(1709–1909);

Consisting of

ORIGINAL EDITIONS OF HIS PUBLISHED
WORKS, SPECIAL PRESENTATION
COPIES, AND SEVERAL OF HIS
ORIGINAL MANUSCRIPTS;

Together with a large number of Engraved Portraits after the pictures by Sir Joshua Reynolds, James Barry, John Opie, Francesco Bartolozzi, and others.

Held at The Grolier Club, New York,
From November 11 until December 11,
1909.

Foreword

SAMUEL JOHNSON was born on September 18, 1709, in the town of Lichfield, and died in London on December 13, 1784. His active life covers a period between two great eras of English literature, for, when he first arrived in London in 1737, Pope and Swift, of the Augustan Age, were still living, and when he died, at the age of seventy-five, Wordsworth and Scott were boys in their early teens.

"The memory of other authors is kept alive by their works, but the memory of Johnson keeps many of his works alive," said Macaulay. With this thought in mind, it has been attempted to give to the present exhibition as personal a character as possible, calling attention by the catalogue to the principal events connecting or associated with Dr. Johnson's

published works, which are shown here in chronological order. Johnson himself remarked to Boswell that what he loved best in literature was the biographical part. Happily his biographer has made not only his personality but the details of his life so familiar to his friends that they need no repetition, but it is hoped that they may gain a renewed interest if recalled while examining the original editions of the books with which they are associated.

The collection of first editions of Johnson's poetical and separate prose works is practically complete, the only important omissions being the *Letter to Chesterfield* and the *Conversation with King George III,* both published by Boswell in 1790 for purposes of copyright, probably in very small editions. The Committee takes pleasure in being able to show the only known copy of the *Prologue . . . spoken at the opening of Drury Lane Theatre* (No. 12), as well as the

first collected edition of the *Poetical Works*, 1785 (No. 39), the rarity of which has been the subject of recent letters to the *Athenæum*. No attempt has been made to exhibit all of the numerous works to which Dr. Johnson contributed prefaces, dedications, etc., but a representative number of them is seen.

Some of the volumes gain additional interest through the author's presentation inscriptions to friends, and some are from his own library.

As always, the manuscripts seem to bring us very near to the writer. The letters to Mrs. Thrale and Samuel Richardson (Nos. 21 and 62a) contain many allusions to the illustrious circle of which Dr. Johnson was the center; the Prayer and his own New Testament (Nos. 62 and 57), with inserted pages in his handwriting, bring to mind the religious side of his nature, while the Dodd letters (No. 59) bear witness to his ready sympathy.

The collection of engraved portraits numbers one hundred and seventy-five, and is probably the largest ever seen at one time. As Boswell remarked on the propriety of dedicating his life of Johnson to "Sir Joshua Reynolds, who was the intimate and beloved friend of that great man," so it is fitting that our familiarity with Dr. Johnson's features is largely through the portraits painted by his friend. Reproductions by many engravers of Reynolds's four great authentic types, as well as of the portraits by Barry, Opie, Trotter and Bartolozzi, the bust by Nollekens, and the statue in St. Paul's Cathedral, are seen here, besides various other types having greater or less claims to authenticity. It is regretted that no reproduction of the portrait by Miss Reynolds ("Johnson's grimly ghost") is shown, nor is the engraving by Finden of the miniature worn in a bracelet by Mrs. Johnson, but a print of much interest and apparent rarity

is after a drawing by N. Gardiner (No. 201), slightly resembling the Bartolozzi type.

A word should be said of the typographical appearance of the printed works, which are in Caslon old-style type, bearing the names of the foremost printers of the day, but showing the same lack of care in presswork which characterizes most English books of that period, in striking contrast with the contemporaneous productions of the French press. Johnson's relations with his booksellers, whom he called "generous, liberal minded men," were in general most friendly. Among them were Robert Dodsley, Thomas Cadell, William Strahan, Charles Dilly, at whose hospitable table Boswell had seen "a greater number of literary men than at any other except that of Sir Joshua Reynolds," and Andrew Millar, called by Johnson the "Maecenas of the age."

The town of Lichfield, which John-

son maintained was "the soberest, genteelest and best-spoken town in England," commemorated the two hundredth anniversary of the birth of its illustrious son by a celebration of several days' duration in September. The centenary of his death occurred in 1884, when memorial services were held at the Church of St. Clement Danes, which Dr. Johnson, in his lifetime, attended.

While most of the books, prints and manuscripts exhibited are owned by members of the Grolier Club, who, as always, have generously placed their collections at the disposal of the committee for purposes of exhibition, the committee is glad to acknowledge also the kindness of Yale University Library, Columbia University Library, Mr. H. E. Widener, Dr. A. S. W. Rosenbach and Mr. P. H. Rosenbach.

CATALOGUE

THE WORKS OF JOHNSON

1 A Voyage To Abyssinia. By Father Jerome Lobo, A Portuguese Jesuit. . . . With a Continuation of the History of Abyssinia . . . By Mr. Legrand. From the French. *London: Printed for A. Bettesworth, and C. Hitch at the Red-Lyon in Paternoster-Row. MDCCXXXV.* Octavo. xii, 396 pages, 4 leaves.

First edition.

Translated by Johnson; his first published prose work, for which Mr. Warren, a bookseller of Birmingham, gave him five guineas. Though "London" appears on the title-page, it was printed at Birmingham.

This study of Abyssinia is supposed to have been the remote occasion of Johnson's writing *Rasselas,* nearly twenty-five years later.

2 London: A Poem, In Imitation of the Third Satire of Juvenal. [Quo-

tation] *London: Printed for R. Doddesley* [*sic*], *at Tully's Head in Pall-Mall. MDCCXXXVIII.* Folio. 19 pages.

First edition. Uncut copy, from the collection of Frederick Locker-Lampson.

London was published fourteen months after Johnson left Lichfield to try his fortunes in London, and was intended partly as an attack upon the ministry of Walpole. It appeared in May, 1738, on the same day as Pope's *Seventeen Hundred and Thirty-eight* (now known as *The Epilogue to the Satires*), and won Pope's hearty commendation. It was offered to Edward Cave, but finally published by Dodsley, who gave ten guineas for the copyright. Two editions appeared in the space of a week. (*The two are bound together in the present volume.*)

2a Another copy.

3 London . . . The Second Edition. *London: Printed for R. Dodsley . . . MDCCXXXVIII.* Folio. 19 pages.

Second edition. Uncut copy. (*Bound with No. 2.*)

4 London . . . The Fifth Edition. *London: Printed by E. Cave at St John's Gate, and sold by R. Dodsley in Pallmall, 1750. Price 1 s. Where may be had, Price 1 s. The Vanity of Human Wishes . . . by the same Author.* Quarto. 23 pages.

Fifth edition. On the inside front cover is the presentation inscription:

"Ex dono Authoris
Anna Williams."

This Miss Williams was the daughter of a Welsh physician. She came to London to be cured of a disease of the eyes; but the operation failed and she became a member of Johnson's household. According to Macaulay, Miss Williams's recommendations to Dr. Johnson were her blindness and her poverty; but Boswell, who disliked her for her "peevishness," admits that she was a woman of more than ordinary talents. To Mrs. Montagu, Johnson wrote of Miss Williams: "Thirty years and more she has been my companion, and her death has left me very desolate." At Johnson's suggestion, David Garrick gave a benefit performance for her; and she received a small annuity from Mrs. Montagu.

5 Marmor Norfolciense: Or An Essay On An Ancient Prophetical Inscription, In Monkish Rhyme, Lately Discover'd near Lynn in Norfolk. By Probus Britanicus. [Printer's ornament] *London: Printed for J. Brett at the Golden-Ball, opposite St. Clement's Church in the Strand. MDCCXXXIX.* Octavo. 55 pages. First edition. Uncut copy.

A satire against the Hanoverian dynasty, described by Pope as "very Humerous"; reprinted by a political adversary to annoy the author after he had accepted a pension from the king. The pension, however, was not political, but was specially stated to have been conferred for Dr. Johnson's services to literature. "It is true," said he, "I cannot now curse the House of Hanover, nor would it be decent for me to drink King James's health, in the wine that King George gives me the money to pay for. But, sir, I think that the pleasure of cursing the House of Hanover, and drinking King James's health, are amply compensated for by three hundred pounds a year."

6 Catalogus Bibliothecae Harleianae

. . . *Londini: Apud Thomam Osborne. MDCCXLIII*[*-V*]. Five volumes. Octavo.

First edition.

"In 1742 Johnson was employed by Thomas Osborne, a bookseller, to catalogue the library of Edward Harley, second Earl of Oxford. Osborne, treating Johnson with insolence, was knocked down for his pains . . . A folio Septuagint of 1594 was shown at a bookseller's shop in 1812 as the weapon with which the deed was performed."

The library was brought together by Robert Harley, first Earl of Oxford, the greatest collector of his time, and augmented by his son, the second Earl. On his death it fell to his daughter, who sold the printed books to Thomas Osborne for about £13,000. The manuscripts were purchased by Parliament and placed in the British Museum. Johnson's *Account of the Harleian Library* (pp. 1–8) begins with an apology for soliciting subscriptions for a catalogue of books exposed to sale, and ends with a plea to Englishmen to prevent their sale into a foreign country. Johnson's preface to the catalogue is in the third volume. William Oldys, who edited the *Harleian Miscellany,* for which Johnson wrote a preface, was also employed on the catalogue.

7 An Account Of The Life Of Mr Richard Savage, Son of the Earl Rivers. [Printer's ornament] *London: Printed for J. Roberts in Warwick-Lane. M.DCC.XLIV.* Octavo. Two leaves, 180 pages, one leaf.

First edition.

The eccentric Savage, with whom Dr. Johnson had a strange friendship, died in August, 1743, and Johnson's description of his life appeared in February of the following year. According to Boswell, the book was composed with great rapidity, forty-eight octavo pages being written at a sitting. It is in part autobiographical, as Johnson shared with Savage many of the miseries which he described.

The last leaf contains an announcement of the publication "in a few days" of the *Life of Barretier*. Other editions appeared in 1748, 1767, and 1769.

8 An Account Of The Life Of John Philip Barretier, Who was Master of Five Languages at the Age of Nine Years. Compiled from his Father's Letters, &c. [Printer's ornament] *London: Printed for J. Roberts in Warwick lane. 1744.* [*Price Six-*

pence.] Octavo. One leaf, 28 pages.
First separate edition.

One of Johnson's early contributions to the *Gentleman's Magazine,* where it appeared in 1740–42. About 1838, he was engaged by Edward Cave, its editor, as a regular contributor to the *Gentleman's Magazine,* which for many years was his chief source of employment.

9 Boulter's Monument. A Panegyrical Poem, Sacred to the Memory Of . . . Dr. Hugh Boulter; Late Lord Archbishop of Ardmagh, and Primate of All Ireland. [Quotation] *London: Printed by S. Richardson . . . M DCC XLV.* Octavo. One leaf, 168 pages.
First edition.

By Dr. Samuel Madden; revised by Johnson, who quoted it in his *Dictionary.* It ends with the line: "DO GOOD like BOULTER."

10 Miscellaneous Observations on the Tragedy of Macbeth: With Remarks on Sir T. H's Edition of Shakespear, To which is affix'd, Proposals for a

New Edition of Shakeshear[*sic*] with a Specimen. *London: Printed for E. Cave, at St John's Gate, and Sold by J. Roberts in Warwick-lane. Price 1 s. M.DCC.XLV.* Duodecimo. Three leaves, 61, 2 pages.

First edition.

Sir Thomas Hanmer's edition of Shakespeare had appeared in 1744. Johnson's *Proposals* were not actually published until 1756.

11 The Plan Of A Dictionary Of The English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield; One of His Majesty's Principal Secretaries of State. *London: Printed for J. and P. Knapton, T. Longman and T. Shewell, C. Hitch, A. Millar, and R. Dodsley. MDCCXLVII.* Quarto. One leaf, 34 pages.

First edition. Large-paper copy, with page 1 in the first state, before Lord Chesterfield's name was printed in.

Dodsley, Millar, the Longmans, and other

booksellers who undertook the enterprise of the *Dictionary* agreed to pay £1575 for the copyright, the amount including the entire preparation for the press. Johnson employed six amanuenses for the work, whom he paid from 23s. to £2 2s. per week. Although the *Plan* appeared in 1747, the laborious task was not finished until 1755 (see No. 20). Of the *Plan* it has been said: "Nothing could be more clear or scholarlike than the principles which he had laid down for carrying out his scheme, and he frequently illustrated his meaning, and showed the necessity of such a work, by passages from the best-known authors."

An octavo edition was published in the following year.

11a Another copy. Page 1 completed.

12 Prologue And Epilogue Spoken At The Opening Of The Theatre in Drury-Lane 1747. *London: Printed by E. Cave at St John's Gate; sold by M. Cooper in Pater-Noster-Row, and R. Dodsley in Pall-Mall. M,DCC,XLVII.* Quarto. 12 pages.

First edition. The only known copy.

Garrick and Lacy had jointly purchased the patent of Drury Lane Theatre, and it was opened on September 15, in honor of which occasion a special Prologue by Johnson and Epilogue by Garrick were prepared. Garrick spoke the Prologue, and Mrs. Woffington the Epilogue. In October, Edward Cave announced in the *General Advertiser* and *Gentleman's Magazine* the issue at sixpence of the *Prologue and Epilogue* in pamphlet form, but a copy was not known to exist until the owner of the present one discovered it in a volume of pamphlets labeled *Miscellaneous Poetry,* which he had purchased.

"Garrick, criticizing Johnson's line on Shakespeare—

'And panting time toiled after him in vain'

Johnson called him a prosaical rogue, and said: 'The next time I write, I 'll make both time and space pant.'"

13 Samuel Johnson's Prologue Spoken at The Opening Of The Theatre In Drury-Lane In 1747 With Garrick's Epilogue A Facsimile of the hitherto undiscovered first edition With Preface By Austin Dobson And Introduction And Notes By A. S. W. Rosenbach *New York Dodd, Mead*

And Company MCMII. Folio. xxiv, 12 pages.

One of thirty copies on Japan paper, in facsimile of the first edition.

14 Irene. A Tragedy. As it is Acted at the Theatre Royal In Drury-Lane. By Mr. Samuel Johnson. [Printer's ornament] *London: Printed for R. Dodsley at Tully's-head Pall-mall and sold by M. Cooper in Paternoster-Row. MDCCXLIX.* Octavo. Four leaves, 86 pages.

First edition. Uncut copy.

Three acts of *Irene* were written at Edial Hall, and when his school there collapsed and he set out for London with David Garrick, his former pupil, Johnson's only fixed plan was to get his play produced upon the stage. It was offered to Fleetwood, the patentee of Drury Lane, but was declined to Johnson's great mortification, and did not make its appearance upon the stage until produced under the title of *Mahomet and Irene,* on February 6, 1749, by Garrick, then manager of the Drury Lane Theatre. Garrick played Demetrius, and gave the part of Mahomet to the celebrated Mr. Barry to ensure his inter-

est in the performance. Mrs. Pritchard and Mrs. Cibber played the parts of Irene and Aspasia, and Johnson himself appeared in a side-box in a scarlet waistcoat and gold-laced hat. Although the play was felt to be a failure, and was produced for only nine nights, Johnson received, for the three author's nights and copyright, nearly three hundred pounds, which was more than any of his other writings had brought him. The humorous epilogue was written by Sir William Yonge, secretary-at-war under Walpole.

A second edition of *Irene* appeared in 1754, and others in 1781 and 1796 (*Bell's British Theatre,* vol. 25).

15 Another issue of the first edition, with the half-title differently set up, and an additional leaf with list of "Books printed for R. Dodsley."

16 Irene . . . *Dublin: Printed by S. Powell, For G. and A. Ewing . . . Booksellers. MDCCXLIX.* Duodecimo. 71 pages.

The pirated Irish edition. From the collections of Col. F. R. C. Grant and Frederick Locker-Lampson.

17 The Vanity of Human Wishes. The Tenth Satire of Juvenal, Imitated By Samuel Johnson. [Printer's ornament] *London: Printed for R. Dodsley at Tully's Head in Pall-Mall, and Sold by M. Cooper in Pater-noster Row. M.DCC.XLIX.* Quarto. 28 pages.

First edition. Uncut copy.

The finest of Dr. Johnson's poems, profoundly admired by Byron and Sir Walter Scott. It was written at Hampstead, where Dr. and Mrs. Johnson passed a part of the summer of 1748 on account of the latter's failing health. It is said that Johnson composed seventy lines in one day before writing them down. He received only fifteen guineas for the copyright, but in this and subsequent agreements he reserved a right to print one edition for himself.

17a Another copy.

18 The Rambler. [Quotation, Printer's ornament] *London: Printed for J. Payne, and J. Bouquet, in Pater-noster-row, M.DCC.LI.* Two volumes. Folio.

First edition, as published in parts, from Tuesday, March 20, 1749–50, to Saturday, March 17(14?), 1752.

During the thirty-five years intervening between the last number of the *Spectator* and the first of the *Rambler,* various attempts had been made to rival Addison—the *Lay Monastery,* the *Censor,* the *Freethinker,* the *Plain Dealer,* the *Champion,* and others,—but none of them obtained a permanent place in literature. From the first the *Rambler* was enthusiastically admired by Richardson and other eminent men, though coldly received by the public at large. The sale amounted to less than five hundred copies at twopence a number, but when the numbers were collected and reprinted they became popular, and ten editions (1250 copies each) were published in London alone during the author's lifetime. The only numbers which Johnson did not write are 10, 30, 97 (by Samuel Richardson), 44, and 100. While the last *Rambler* (No. 208) was being written Mrs. Johnson was very ill, and three days after its publication she died, a loss which Johnson felt most keenly.

19 The Rambler . . . *London: Printed for J. Payne, at Pope's Head* . . .

M.DCC.LII. Six volumes. Duodecimo.

First collected edition. Uncut copy.

20 A Dictionary Of The English Language: In Which The Words are deduced from their Originals, And Illustrated in their Different Significations By Examples from the best Writers. To Which Are Prefixed, A History of the Language, And An English Grammar. By Samuel Johnson, A. M. In Two Volumes . . . [Quotation] *London, Printed by W. Strahan, For J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley. MDCCLV.* Two volumes. Folio.

First edition.

The *Dictionary* appeared on April 15, 1755, after eight years of enormous labor (see also *Plan of a Dictionary,* 1747, No. 11). It was sold at £4 4s. for the two bound folio volumes. In February of the same year John-

son had received the degree of M.A. from Oxford University, and it was thought desirable that these letters appear on the title-page of the *Dictionary,* which at once took its place as a standard authority and went rapidly through several editions. An abridgment by Johnson appeared in 1756. The *Plan of a Dictionary* had been dedicated to Lord Chesterfield, who wished to appear also as the patron of the *Dictionary,* and to that object wrote two papers in the *World* recommending the work. But Johnson was too indignant at Chesterfield's previous neglect to accede to this desire, and wrote the Earl that dignified letter on the subject, which is one of the finest productions of his pen, styled by Carlyle "the far-famed blast of doom, proclaiming . . . to the listening world that patronage should be no more." The most obvious defect of the *Dictionary* is said to be in its derivations, while the illustration of the uses of words is its most valuable feature. Johnson read through the books which he considered authorities, marking the words which he intended to use as illustrations. The sentences containing these words were then copied on slips by his clerks, and pasted into an interleaved copy of Nathan Bailey's *Dictionary,* definitions and etymologies being added from other authorities. The work was done in a house in Gough Square, which Car-

lyle visited and described. Although it increased his reputation, the success of the *Dictionary* did not relieve Johnson's poverty, as the £1575 which the booksellers agreed to pay had been advanced and spent before the work was completed. During the following year he was rescued from the debtors' prison by his friend, Samuel Richardson.

21 Another copy, uncut. From Mrs. Thrale's collection, with an autograph letter of three pages from Johnson to Mrs. Thrale inserted.

The letter is dated *October 24, 1778,* and appears as No. 193 of Mrs. Thrale's edition of Johnson's *Letters,* beginning, "Dearest Lady," and ending, "I have known Worthington long, and to die is dreadful. I believe he was a very good man. I am, &c. Sam: Johnson."

22 Christian Morals: By Sir Thomas Browne . . . The Second Edition. With A Life Of The Author, By Samuel Johnson; And Explanatory Notes. *London: Printed by Richard Hett, For J. Payne, at Pope's Head, in Pater-Noster Row. M DCC LVI.*

Duodecimo. Two leaves, lxi, 136 pages.

Second edition of *Christian Morals;* first edition of the *Life.*

The first edition of *Christian Morals* appeared in 1716, thirty-four years after the death of the author.

23 The Prince Of Abissinia. A Tale. In Two Volumes . . . *London: Printed for R. and J. Dodsley, in Pall-Mall; and W. Johnston, in Ludgate-Street. M DCC LIX.* Two volumes. Octavo.

First edition.

The Prince of Abissinia, better known as *Rasselas,* appeared early in April, 1759, within a few days of Voltaire's *Candide,* to which it is sometimes likened. Johnson received £100 for the copyright, and £25 in addition on the appearance of the second edition in the same year. It was written in the evenings of one week to meet the expenses of his mother's last illness and funeral. She died in Lichfield, at the age of ninety, and was deeply mourned by her son. His lines in *The Vanity of Human Wishes* descriptive of a placid old age—

"An age that melts with unperceiv'd decay,
And glides in modest innocence away"—
are thought to refer to his mother, who was then in her eightieth year.

It reached a fifth edition in 1775, and has been translated into French, German, Italian, Dutch, Bengalee, Hungarian, Polish, modern Greek, and Spanish. A facsimile reprint of the first edition was published in 1884.

24 The Prince Of Abissinia . . . The Second Edition. *London: Printed for R. and J. Dodsley . . . M DCC LIX.* Two volumes. Duodecimo.

Second edition. On the fly-leaf is Dr. Johnson's autograph inscription:

"To Mrs. Percy
from the Authour
Sam: Johnson."

Mrs. Percy was the wife of Bishop Percy, the antiquarian, an early friend of Johnson. Bishop Percy has recorded that, as a boy, Johnson was immoderately fond of reading romances of chivalry, a fondness which he retained through life, attributing partly "to these extravagant fictions that unsettled turn of mind which prevented his ever fixing in any profession."

25 Two Satires. By Samuel Johnson, A. M. [Printer's ornament] *Oxford, At the Clarendon Printing House, M.DCC.LIX.* Octavo. 35 pages.

The satires are *London* and *The Vanity of Human Wishes.* The text of this Oxford edition, which is revised, was used in the edition of Johnson's *Poems* of 1785.

26 The Idler. In Two Volumes. [Quotations] . . . *London, Printed for J. Newbery, at the Bible and Sun in St. Paul's Church Yard. MDCCLXI.* Two volumes. Duodecimo.

First collected edition.

Macaulay says that the *Idler* may be described as the second part of the *Rambler,* somewhat livelier and somewhat weaker than the first part. The first number appeared on April 15, 1758, in Newbery's *Universal Chronicle,* and the last on April 5, 1760. Twelve of the 103 numbers were contributed by friends. The character of Jack Whirler has been identified with John Newbery, the bookseller, and the writer pictured himself under the name of Sober. The forty-first number describes the death of Johnson's

mother. Johnson's two thirds of the profits of the sale of this first collected edition amounted to £84 2s. 4d. Other editions appeared in 1795 and 1799.

27 An Enquiry Into The Nature and Origin Of Literary Property. [Printer's ornament] *London: Printed for William Flexney, near Gray's-Inn-Gate, Holborn. M.DCC.LXII.* Octavo. One leaf, 39 pages.

First edition.

This has been ascribed to Johnson, and also to Bishop Warburton.

28 Mr. Johnson's Preface To his Edition of Shakespear's Plays. [Printer's ornament] *London: Printed for J. and R. Tonson, H. Woodfall, J. Rivington, R. Baldwin, L. Hawes, Clark and Collins, T. Longman, W. Johnston, T. Caslon, C. Corbet, T. Lownds, and the Executors of B. Dodd. M,DCC,LXV.* Octavo. lxxii pages.

First edition. Bound by Francis Bedford.

Although described by him as in the press in 1757, Johnson's edition of Shakespeare was not brought out until October, 1765. A sneering allusion to the subscriptions which he had received and spent is supposed to have hastened its appearance, though only after repeated exhortations from Reynolds and his other friends, and fervent prayers and struggles on Johnson's part against his constitutional indolence and dislike of application. John Nichols says that he received £375 for the first edition (in eight volumes), and £100 for the second. The *Preface* sold at one shilling per copy.

The period between the final number of the *Idler* and the publication of the Shakespeare was an interesting one in Johnson's life, though productive of little literary work. In 1762 he received his pension from George III, which not only enabled him to live independently and enter into a social life which he thoroughly enjoyed, but made it possible for him to relieve the want and distress of others, the sight of which always so aroused his sympathy. Henceforward his "intellectual activity found its chief outlet in conversation." In 1763 he was introduced to Boswell, and the following year saw the foundation of "The Club," the original nine members of which were Reynolds, Johnson, Edmund Burke, Dr. Nugent, Langton, Goldsmith, Chamier, Beau-

clerc, and Sir John Hawkins. It began by a weekly supper in the Turk's Head, Gerrard Square, Soho, where it was held till 1783. Garrick and Boswell were not elected until 1773, and Charles James Fox a year later. In 1765 Johnson received the degree of LL.D. from Dublin, but it was not conferred upon him by Oxford until ten years later. His friendship with Mr. and Mrs. Thrale was begun early in 1765, and he soon became almost a member of their family, rooms being set aside for his use in their town houses and their country home at Streatham.

29 The Good Natur'd Man: A Comedy. As Performed at the Theatre-Royal In Covent-Garden. By Mr. Goldsmith. *London: Printed for W. Griffin, in Catharine-Street, Strand. M DCC LXVIII.* Quarto. vi pages, one leaf, 74 pages, one leaf.

First edition.

The recto of the leaf following page 6 contains the *Prologue. Written by Dr. Johnson: Spoken by Mr. Bensley.*

The play was produced on January 29, 1768, and was not an entire success. It is said that, when left alone at the Club with Johnson after the play, Goldsmith burst into

tears and swore that he would never write again.

30 The False Alarm. [Printer's ornament] *London: Printed for T. Cadell in the Strand. MDCCLXX.* Octavo. One leaf, 53 pages.

First edition.

The first of Johnson's political pamphlets, written at the request of the ministry, but expressing his own settled convictions (*see also Nos. 31–35*). *The False Alarm* deals with the expulsion of John Wilkes from the House of Commons. Three editions are said to have appeared in two months.

31 Thoughts On The Late Transactions Respecting Falkland's Islands. [Printer's ornament] *London: Printed for T. Cadell, in the Strand. MDCCLXXI.* Octavo. One leaf, 74 pages.

First edition.

This, the second of Johnson's political pamphlets, was written in answer to a letter of Junius of January 30, 1770, and contains a description of the miseries of war, which Bos-

well calls "one of the finest pieces of eloquence in the English language." The first edition contains a sneer at George Grenville, which caused its suppression by Lord North after some copies had been sold.

32 The Patriot. Addressed to the Electors of Great Britain. [Quotation from Milton] The Second Edition. *London: Printed for T. Cadell, in the Strand. MDCCLXXIV.* [*Price 6 d.*] Octavo. One leaf, 33 pages.
Second edition.

Written on behalf of Mr. Thrale, then candidate for Southwark at the general election. The first edition also appeared in 1774.

33 Taxation no Tyranny; An Answer To The Resolutions And Address Of The American Congress. [Printer's ornament] *London: Printed for T. Cadell, In The Strand. MDCCLXXV.* Octavo. One leaf, 91 pages.
First edition.

Ridiculing the American colonists for resisting the will of the mother country, whose supreme power the author asserts. · Boswell

quotes, from proof-leaves in his possession, passages which were struck out by Johnson or his revisers. Even the biographer confesses himself constrained to admit that his opinion of this pamphlet was unfavorable, "though congenial with the sentiments of numbers at that time."

A fourth edition appeared the same year.

34 Political Tracts. Containing, The False Alarm. Falkland's Islands. The Patriot; and, Taxation No Tyranny. [Quotation] *London: Printed for W. Strahan; and T. Cadell in the Strand. MDCCLXXVI.* Octavo. Two leaves, 264 pages.

First collected edition.

The half-title of *The False Alarm* precedes the general title-page.

35 Another copy. From the Auchinleck collection; on the inside cover is Dr. Johnson's autograph inscription: "From the Author to Mr. Boswell."

36 A Journey To The Western Islands Of Scotland. [Printer's ornament]

London: Printed for W. Strahan; and T. Cadell in the Strand, MDCCLXXV. One leaf, 384 pages, one leaf.

First edition, containing matter suppressed in later editions. Uncut copy, bound by Francis Bedford.

Johnson had long been interested in the Hebrides, and was persuaded to make the journey there by Boswell, who offered to accompany him. They left Edinburgh on August 18, 1773, and encountered some hardships and even dangers during an absence of two months. Although it was the chief subject of conversation in literary circles at the time of its appearance, the book is of less interest to-day than Boswell's lively account of the same journey, with its graphic descriptions of Johnson himself upon his travels (*see No. 48*). An Irish edition also appeared in 1775, and other editions in 1791, 1792, and 1898.

37 The Lives Of The Most Eminent English Poets; With Critical Observations On Their Works. By Samuel Johnson. In Four Volumes . . . *London: Printed For C. Bathurst, J. Buckland, W. Strahan, J. Riving-*

ton and Sons . . . M DCC LXXXI. Four volumes. Octavo. Portrait. First separate edition.

First published under the title of *Prefaces* in 1779–81 as a portion of a series of works of the English poets in 68 volumes. When the agreement for these prefaces was made with the booksellers, they asked Johnson to name his price, which he set at two hundred guineas, though £200 was afterwards added. The choice of the poets was made by the booksellers, though Blackmore, Watts, Pomfret, and Yalden were added on Johnson's advice. The volumes include a reprint of the life of Savage, and a life of Young by Sir Herbert Croft. The *Lives* constituted Johnson's last great literary work. He died three years after their completion.

The portrait is by T. Trotter, after the Reynolds (1773) painting.

38 The Life Of The Rev. Isaac Watts, D.D. By Samuel Johnson, L.L.D. With Notes. Containing Animadversions And Additions. To Which Are Subjoined, A distinguishing Feature of the Doctor's Character, omitted by his Biographers; An authentic Ac-

count of his last Sentiments on the Trinity; and A Copy Of A Manuscript of his never before published. [Quotation] *London: Printed For J. F. And C. Rivington . . . And J. Buckland . . . MDCCLXXXV.* Octavo. Eight leaves, 128 pages.

First separate edition. Uncut copy.

The *Life* (pp. 2–29) is extracted from the *Lives of the Poets.* Johnson stated that the poems of Watts were inserted in the collection to which the *Lives* formed prefaces by his recommendation.

39 The Poetical Works Of Samuel Johnson, LL.D. Now First Collected In One Volume. G K [in cypher] *London. Printed For The Editor, And Sold By G. Kearsley, No. 46, Fleet Street, 1785.* [*Price Two Shillings And Six Pence.*] Octavo. viii, 196 pages.

First collected edition.

Attention has been lately drawn, through contributions to the *Athenæum,* to the extreme rarity of this volume; and its contents, as well as those of the 1805 edition, are given

in the numbers of that periodical for September 11 and 18, 1909.

Another edition, styled "A new edition," appeared the same year (1785), with the following imprint: *London Printed for W. Osborne and T. Griffin in St. Paul's Churchyard; and J. Mosley, Gainsborough 1785.*

40 The Poetical Works of Samuel Johnson, collated with the best editions: By Thomas Park, Esq. F.S.A, *London Printed at the Stanhope Press, by Charles Whittingham . . . For John Sharpe . . . 1805.* Octavo. 89 pages.

The list of contents is more extended in this edition, but *Irene* is omitted.

41 Prayers And Meditations, Composed By Samuel Johnson, LL.D. And Published From His Manuscripts, By George Strahan, A.M. . . . *London: Printed For T. Cadell, In The Strand. MDCCLXXXV.* Octavo, xvi, 227, [1] pages.

First edition.

In his preface Mr. Strahan states that Dr.

Johnson had for many years observed certain days (New Year's Day, Good Friday, Easter, the anniversary of his wife's death and his own birthday) with religious solemnity, on which it was his custom to compose suitable prayers and meditations, committing them to writing without any view to their publication. The summer before his death, being urged by Dr. Adams, Master of Pembroke College, to publish them, he consented, but his failing health prevented his carrying out his intention, and he entrusted the task to George Strahan. "That the authenticity of this work," says the publisher, "may never be called in question, the original manuscript will be deposited in the library of Pembroke College in Oxford. Dr. Bray's associates are to receive the profits of the First Edition, by the Author's appointment; and any further advantages that accrue, will be distributed among his relations."

The last page contains an announcement of the "speedy" publication of a complete edition of the *Works of Samuel Johnson, LL.D.* This appeared in 1787–89, edited by Hawkins.

A second edition of the *Prayers and Meditations* was issued in 1785.

42 Debates In Parliament. By Samuel Johnson, LL.D. In Two volumes . . .

London: Printed for John Stockdale . . . M,DCC,LXXXVII. Two volumes. Octavo.

First collected edition. Uncut copy.

The debates by Johnson were first published in the *Gentleman's Magazine* from July, 1741, to March, 1744. His "employment upon the parliamentary debates began about 1738, when they were given, with fictitious names, as debates in the 'Senate of Lilliput.' They were written by William Guthrie, and only corrected by Johnson at this period."

43 Letters To And From The Late Samuel Johnson, LL.D. To Which Are Added Some Poems Never Before Printed. Published From The Original MSS. In Her Possession, By Hester Lynch Piozzi. In Two Volumes . . . *London: Printed for A. Strahan; and T. Cadell, in the Strand. M DCC LXXXVIII.* Two volumes. Octavo.

First edition.

A large proportion of the letters are from Dr. Johnson to Mrs. Thrale, and cover a

period from August 13, 1765 (six months after their first meeting), to July 8, 1784, when he expresses his grief at her marriage to Mr. Piozzi, and his gratitude for "that kindness which soothed twenty years of a life radically wretched."

The Poems are *Verses addressed to Dr. Lawrence* and *Translations from Boethius,* in some of which he was assisted by Mrs. Thrale.

The last of the letters is addressed to Mr. Sastres from Lichfield, November 1, 1784. Two weeks later Dr. Johnson returned to London, where he died peacefully and without pain on December 13, in his seventy-sixth year.

44 A Sermon, Written By The Late Samuel Johnson, L.L.D. For The Funeral Of His Wife. Published By The Rev. Samuel Hayes, A.M. . . . *London: Printed for T. Cadell, in the Strand. MDCCLXXXVIII.* Octavo. Three leaves, 18 pages.

First edition.

Mrs. Johnson was the widow of Henry Porter, a mercer of Birmingham. Her marriage to Johnson took place on July 9, 1735, and, although twenty years her junior, his

affection for her was deep and lasting. She died on March 17, 1752. Although written by Johnson to be delivered at her funeral by Dr. Taylor, the sermon was not preached, and did not appear in print until four years after the writer's death. The editor's note states that the sermon came into his hands on the death of Dr. Taylor.

The verso of leaf 3 contains Cadell's advertisement of Mrs. Piozzi's edition of Dr. Johnson's *Letters,* and the fourth edition of her *Anecdotes.*

45 An Account Of The Life Of Dr. Samuel Johnson, From His Birth To His Eleventh Year, Written By Himself. To Which Are Added, Original Letters To Dr. Samuel Johnson, By Miss Hill Boothby: From the MSS. preserved by the Doctor. *London: Printed For Richard Phillips . . . 1805.* Duodecimo. viii, [9]–144 pages.

First edition, with memorandum in Johnson's handwriting inserted.

Miss Hill Boothby was for many years Dr. Johnson's friend. The *Account* is thought to be authentic.

46 A Collection Of Epitaphs And Monumental Inscriptions . . . To which is prefixed, An Essay On Epitaphs. By Dr. Johnson. Two volumes . . . *London: Printed For Lackington, Allen, & Co . . . 1806.* Two Volumes. Octavo.

First edition. Large-paper copy.

Johnson's essay was written in 1740, when he also wrote the very beautiful *Epitaph on Phillips, a Musician.*

47 The Works Of Samuel Johnson. Literary Club Edition. *Pafraets Book Company, Troy, New York.* [*1903*] Sixteen volumes. Octavo.

48 BOSWELL, James. The Journal Of A Tour To The Hebrides, With Samuel Johnson, LL.D. By James Boswell, Esq. Containing Some Poetical Pieces by Dr. Johnson . . . A Series of his Conversation . . . With An Authentic Account Of The Distresses and Escape of the Grandson of King James II. in the Year 1746 . . . *London: Printed By Henry Baldwin, For Charles Dilly, In The Poultry. MDCCLXXXV.* Octavo. vii, [1], 524 pages, one leaf.

First edition.

A second edition appeared during the same year, and a third in 1786. (*See also No. 36.*)

49 ———The Life Of Samuel Johnson, LL.D. Comprehending An Account Of His Studies And Numerous Works, In Chronological Order; A Series Of His Epistolary Correspondence And Conversations With Many Emi-

nent Persons; And Various Original Pieces Of His Composition, Never Before Published. The Whole Exhibiting A View of Literature And Literary Men In Great-Britain, For Near Half A Century, During Which He Flourished. In Two Volumes. By James Boswell, Esq. [Quotation] . . . *London : Printed By Henry Baldwin, For Charles Dilly, In The Poultry. M DCC XCI.* Two volumes. Quarto. Portrait, two plates of facsimile.

First edition. Uncut copy, from the collection of R. T. Hamilton-Bruce.

Besides writing his description of the tour to the Hebrides, Boswell had already edited, in 1790, Johnson's *Letter to the Earl of Chesterfield,* and *A Conversation between His Most Sacred Majesty George III and Samuel Johnson.* He spent an immense amount of time and labor upon the *Life,* and even then confessed that he was in bad spirits, fearing that the public might be disappointed. The work appeared in May, 1791, and was sold at two guineas. Before the end of August, 1200 of the 1700 copies were disposed of, and within the year the whole edition was ex-

hausted. A second edition, with eight additional sheets, was issued in July, 1793.

The portrait which forms the frontispiece of the first volume is engraved by James Heath, after Sir Joshua Reynold's portrait of 1756, owned by Boswell. The facsimiles of Dr. Johnson's handwriting and a *Round Robin addressed to Samuel Johnson* are engraved by H. Shepherd.

50 ——— The Life Of Samuel Johnson, LL.D . . . In Three volumes. The Second Edition, Revised And Augmented. By James Boswell, Esq . . . *London: Printed by Henry Baldwin, For Charles Dilly, In The Poultry. M DCC XCIII.* Three volumes. Octavo. Portrait.

Second edition. On the fly-leaf is Boswell's autograph inscription:

"To Mrs. Williams
Badshot Place
from her much obliged
humble servant
The Author."

The portrait in this edition is engraved by Baker.

51 ——— The Principal Corrections And Additions To The First Edition Of Mr. Boswell's Life Of Dr. Johnson. *London: Printed By Henry Baldwin, For Charles Dilly In The Poultry. M DCC XCIII.* Quarto. One leaf, 42 pages.

First edition.

This is sometimes found bound up with the second edition, 1793. Pages 38–42 contain *A Chronological Catalogue of the Prose Works of Samuel Johnson, LL.D.*

52 A Catalogue Of The Valuable Library of Books, Of the late learned Samuel Johnson, Esq; LL.D. Deceased; Which will be Sold by Auction, (By Order of the executors) By Mr. Christie, At his Great Room in Pall Mall, On Wednesday, February 16, 1785, And Three Following Days . . . *Catalogues may be had as above.* Octavo. 28 pages.

One of 150 copies, in facsimile of the original catalogue, reprinted for the meeting of the Johnson Club at Oxford, June 11, 1892.

53 Dr. Johnson's Table Talk: Or, Conversations Of The Late Samuel Johnson, L.L.D. On A Variety Of Useful And Entertaining Subjects . . . *London: Printed for G. G. J. and J. Robinson, Pater-Noster Row, 1785.* Octavo. viii, 198 pages.

54 PIOZZI, Hester Lynch [Thrale]. Anecdotes Of The Late Samuel Johnson, LL.D. During The Last Twenty Years Of His Life. By Hester Lynch Piozzi. *London: Printed for T. Cadell In The Strand. MDCCLXXXVI.* viii, 306 pages, one leaf. Octavo.

First edition.

The *Anecdotes* were written two years prior to Mrs. Piozzi's edition of Dr. Johnson's *Letters.* Although the book excited some ridicule, giving rise to Peter Pindar's *Bozzy and Piozzi,* and is "partly colored by a desire to defend her own conduct," it gives an interesting picture of Johnson; it closes with the following tribute:

"I have spoken of his piety, his charity, and

his truth, the enlargement of his heart and the delicacy of his sentiments; and when I search for shadow to my portrait, none can I find but what was formed by pride, . . . yet never was pride so purified as Johnson's, at once from meanness and from vanity. The mind of this man was indeed expanded beyond the common limits of human nature, and stored with such variety of knowledge, that I used to think it resembled a royal pleasure-ground, where every plant, of every name and nation, flourished in the full perfection of their powers, and where, though lofty woods and falling cataracts first caught the eye, and fixed the earliest attention of beholders, yet neither the trim parterre nor the pleasing shrubbery, nor even the antiquated ever-greens, were denied a place in some fit corner of the happy valley."

For manuscript, see No. 63.

54a WOLCOTT, John (Peter Pindar). Bozzy and Piozzi, or The British Biographers . . . *London, 1786.* Quarto.

First edition.

Satirizing the preceding.

. . . .

55 Memoirs of ****. Commonly known by the Name of George Psalmanazar; A Reputed Native of Formosa. Written by himself . . . *London: Printed For The Executrix . . . MDCCLXIV.* Octavo. One leaf, ii, 364 pages. Portrait.

First edition. Copy given by Dr. Johnson to Mrs. Thrale, with marginal notes in her handwriting; on the fly-leaf is written:

"Given to H: L: Thrale
"by Dr Sam: Johnson.
"I suppose about the year 1770."

This literary impostor, whose real name is not known, was said by Horace Walpole to have possessed more genius than Chatterton. Dr. Johnson met and often conversed with him in an Old Street ale-house, and believed thoroughly in his "piety, penitence and virtue." Asked whether he ever contradicted him, Johnson replied: "I should as soon have thought of contradicting a bishop."

For other presentation copies, see Nos. 4, 24 and 35.

56 The Poems Of Mark Akenside, M.D. *London, Printed By W. Bowyer And*

J. Nichols: And Sold By J. Dodsley . . . MDCCLXXII. Octavo. xii, 402 pages.

First collected edition. Dr. Johnson's copy, with his signature on the fly-leaf.

"*Johnson:* I see they have published a splendid edition of Akenside's works. One bad ode may be suffered; but a number of them makes one sick.

Boswell: Akenside's distinguished poem is his 'Pleasures of the Imagination.'

Johnson: Sir, I could not read it through."

57 [The New Testament. R. Jugge's edition of 1566, with woodcuts.] Quarto.

Dr. Johnson's New Testament, imperfect, with the deficiencies supplied in his handwriting (four leaves).

Bought at the sale of Dr. Johnson's books, February 18, 1785.

58 Series of seven autograph letters to Rev. Dr. Taylor, written from 1773 to 1784. [With notes by G. Birkbeck Hill.] Quarto. Size of written leaf, 8 x 6 inches. 18½ pages.

The last letter, containing references to his illness, was written a few months before Dr. Johnson's death.

59 A collection of original manuscripts relating to the forgery of Dr. William Dodd, twelve pieces being in Dr. Johnson's handwriting. Quarto. Papers of varying sizes.

In 1778 Dr. William Dodd, clergyman, was condemned to death for forging the name of his pupil, Lord Chesterfield, on a bond for £4200. Through their common friend Edmund Allen, printer, Johnson worked hard for Dodd's pardon, writing letters, petitions, and addresses to be presented by Dodd, in his own or his wife's name, to the King, the Queen, and other important persons. John-

son took every care to conceal his own part in the attempt.

This collection contains thirty-two manuscripts relating to the affair. In Johnson's hand are: Dodd's Petition to the King; his Petition to the Lord Chancellor; his Declaration left with the Ordinary of Newgate; a Petition on his behalf from the City of London to the King (unpublished); Observations for the Press; and letters from Johnson to Lady Harrington and Allen (unpublished). In Dodd's hand are ten letters to Allen (unpublished). There are besides two curious letters of exhortation to Dodd in prison from Methodist "enthusiasts," and various copies, in a neat hand (Allen's?), of original documents. The manuscripts give some reason to believe that they were preserved by Allen, into, or through, whose hands they had to pass, with the intention of publishing them soon after Dodd's death, before the popular excitement cooled. This plan seems to have given way before the remonstrance by letter (in this collection) of a friend of Dodd's. The collection was evidently used later by Sir John Hawkins in compiling the first, and in many respects the best, edition of Johnson's complete works (1787–89).

60 A Famous Forgery Being The Story Of "The Unfortunate" Doctor Dodd.

By Percy Fitzgerald . . . *London: Chapman And Hall . . . 1865.* Octavo. x, 246 pages.

Book descriptive of the Dodd forgery.

61 The Life of Alexander Pope By Samuel Johnson, L.L.D. Autograph. Being the Original Manuscript of the Preface to the Works of Pope. In Johnson's Edition Of The English Poets. Quarto. Size of written page, 8⅛ x 7 inches. 137 pages.

Sixteen leaves at the end contain the additions and quotations made by the author, placed in the order in which they are connected with the *Life*. A letter from Dr. Johnson concerning Pope is inserted.

62 A Prayer in Manuscript, dated January 11, 1784. Quarto. Size of written page, 7 x 4 inches. 1½ pages.

A printed copy of this prayer, written the year of Dr. Johnson's death, hangs in his house in Lichfield.

62a Autograph letter from Dr. Johnson to Samuel Richardson, dated Feb-

ruary 3, 1755. Quarto. Size of written page, 7 x 5½ inches. Two pages.

Accompanied by manuscript notes by George Birkbeck Hill, beginning: "I have no doubts that this letter was written to Samuel Richardson." The letter begins: "If you have any parts of the Universal History yet unengaged I know a gentleman desirous of giving his assistance"; and ends with a postscript: "Pray favour me with an account of the translations of Clarissa which you have, I have a desire to borrow some of them."

62b Autograph letter from Dr. Johnson to Thomas Cadell, dated April 17 (probably 1781 or later). Duodecimo. Size of written page, 5¼ x 3½ inches. One page.

Written in the third person, asking Mr. Cadell to order three sets of the *Lives* to be tied up separately and addressed to The Honourable Warren Hastings, Esq., Governor-General of Bengal, Sir Robert Chambers, and Joseph Fowke, "and then let them all be put into one parcel, which Mr Johnson will send for tomorrow."

Addressed, "Mr Cadel."

62c Dr. Johnson's small Diary, 1781–1783. Twentyfourmo. Size of written page, 4½ x 3½ inches. Five pages of manuscript. From the collection of Frederick Locker-Lampson.

The first entry, made in the summer-house at Streatham, records the resolve "to pass eight hours every day in some serious employment."

62d An unpublished autograph poem by Dr. Johnson.

63 Anecdotes of the Late Samuel Johnson LL.D . . . By Hester Lynch Piozzi. The original manuscript of Mrs. Piozzi's work, published in 1786 (see No. 54). Folio. Size of written page, 10½ x 8 inches. 200 pages.

Inserted are two manuscript letters, one of four pages from Dr. Johnson to Mrs. Piozzi, dated August 5, 1775; the other, of three pages, from Mrs. Piozzi, dated June 9, 1820. Dr. Johnson's letter treats of the fact that years and experience do not always bring wisdom.

PORTRAITS

Dimensions are given in inches, the height being placed first. The measurements include only the engraved work, exclusive of inscriptions.

64 ANONYMOUS.* *Line.*

Four rectangular and two circular portraits, on one plate, showing six types, *Reynolds 1756, Reynolds before 1770, Reynolds 1773, Reynolds 1778, Barry about 1781,* and *Nollekins* (sic) *1781;* each portrait surrounded by single line, the whole, by three lines. Ins. above: *Portraits of Samuel Johnson.* Below: *Sam Johnson* (in facsimile of autograph) *London, John Murray, Albemarle Street.*

Circles, 2.
Rectangles, $2 \times 1\frac{11}{16}$.
Full plate, $7\frac{1}{2} \times 4\frac{3}{4}$.

*See also frontispiece of this catalogue.

THE REYNOLDS (1756) TYPE

Engravings after a portrait by Sir Joshua Reynolds, painted in 1756 (when Dr. Johnson was forty-seven years of age), representing him seated in a plaid-covered chair at a table on which are writing materials and Johnson's *Dictionary;* pen held in right hand: three-quarters length, facing slightly toward the observer's left.

65 J. HEATH SCULPT *Stipple.*
Portrait in rectangle, surrounded by single line. Ins: *Sir Joshua Reynolds pinxt 1756 . . . Samuel Johnson. From the original Picture in the Possession of James Boswell Esq. Publish'd April 10, 1791, by C. Dilly.*
7½ × 5⅞.
Frontispiece of the first edition of Boswell's *Life of Samuel Johnson,* 1791. Vol. I. (*See No. 49.*)

66 D. BAKER SCULPT *Line.*
Portrait in rectangle, surrounded by

line. Ins: . . . *Samuel Johnson . . . Published April 3, 1793, by C. Dilly.*

$4\frac{3}{4} \times 3\frac{3}{4}$.

Frontispiece of the second edition of Boswell's *Life*, 1793. Vol. I.

67 ENGRAVED BY W. T. FRY. *Stipple.*

Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L. L. D. Engraved by W. T. Fry, from the original Picture, by Sir Joshua Reynolds, in the Possession of James Boswell, Esqr. Published April 20th, 1816, by T. Cadell & W. Davies, Strand.*

$4\frac{5}{8} \times 3\frac{5}{8}$.

68 ANONYMOUS. *Stipple.*

Portrait in rectangle.

Proof before letters.

$7\frac{3}{8} \times 5\frac{3}{4}$.

69 E. MITCHELL SCULPT *Line.*

Portrait in rectangle, surrounded by single line. Ins: *Johnson. Edin-*

burgh Published by James Sawers, 1818.

$4\frac{1}{4} \times 3\frac{1}{8}$.

70 ENGRAVED BY E. MITCHELL. *Line.*
Portrait in rectangle, surrounded by single and double lines. Ins: *Johnson. Engraved by E. Mitchell, from a Painting by Sir Joshua Reynolds, in the possession of James Boswell, Esq.*

$5\frac{1}{4} \times 4\frac{1}{16}$.

71 ROBERT GRAVE SCULP. *Line.*
Portrait in rectangle, surrounded by single line; showing top of table and left hand only. Ins: *Sam^l Johnson, LL. D.*

$4\frac{13}{16} \times 3\frac{7}{8}$.

72 ANONYMOUS. *Line.*
Portrait in rectangle.

$3 \times 2\frac{3}{16}$.

73 ANONYMOUS. *Stipple.*
Portrait in rectangle.
Proof before letters, on India paper.

$4 \times 3\frac{1}{16}$.

74 R. JOSEY. *Mezzotint.*
Portrait in rectangle, with the lines of the coat and the position of the chair, which is covered with leather, slightly differing from the original. Ins: *Samuel Johnson, LL.D. London Henry Graves & Compy 6 Pall Mall, 1880.*

$5\frac{3}{8} \times 4\frac{1}{16}$.

75 Same plate. Proof on India paper, with no inscription save *R. Josey* under center of rectangle, and *Samuel Johnson LL.D.* at right, both in script.

THE REYNOLDS TYPE, ABOUT 1770

Engravings after the portrait painted by Sir Joshua Reynolds about the year 1770; half length, with collar open at the throat, no wig, and hands raised in a characteristic gesture; facing towards the observer's right. Outlines of table at right of plate, with books and pen.

76 JAMES WATSON FECIT. *Mezzotint.* Portrait in rectangle. Ins: . . . *R. Sayer Excudit* . . .

16 × 13.

Smith, 82, first state.

77 S W REYNOLDS SCULPT. *Mezzotint.* Portrait in rectangle. Ins: *Dr Johnson. Proof.*

3¾ × 3⅛.

From S. W. Reynolds's *Series of Plates of the Works of Sir Joshua Reynolds.*

78 Same plate. Proof on India paper, with further inscription, *H. G. & Co* at foot of plate.

79 Same plate. A late impression.

80 ENGRAVED BY COSMO ARMSTRONG. *Line.*

Portrait in rectangle, surrounded by three lines; cut down to vignette, omitting hands, books, &c. Ins: *Samuel Johnson, L L. D. . . . Lon-*

don Pub^d for the Proprietor, March, 1821 . . . Proof.

$2\frac{3}{4} \times 2\frac{1}{16}$.

Proof on India paper.

From Walmsley's *Physiognomical Portraits,* 1824.

81 PHOTOGRAVURE, inscribed: *Sir Joshua Reynolds pinx^t James Watson fecit Samuel Johnson.*

$4\frac{1}{8} \times 3\frac{1}{4}$.

THE HUMPHREY TYPE

Engravings after a portrait by Ozias Humphrey; head very similar to the preceding type, facing toward the observer's right.

82 ANONYMOUS. *Line.*

Vignette, in outline.

$6\frac{3}{4} \times 4\frac{1}{2}$.

Penciled below portrait, "Private place N. D. Turner. Vol. 3."

83 ANONYMOUS. *Line.*

Portrait similar to the preceding, reversed, on plate with bust of Johnson

and a "portrait engraved after a cast taken from nature."

4 × 6¼.

From Lavater's *Essays on Physiognomy*, 1789–98.

THE REYNOLDS (1773) TYPE

Engravings after the portrait painted by Sir Joshua Reynolds in 1773 (when Dr. Johnson was sixty-four years of age); half length, with curled wig and stock, showing left hand; turned slightly towards observer's left.

84 ENGRAVED BY WILLM DOUGHTY.

Mezzotint.

Portrait in rectangle. Ins . . . *Samuel Johnson L. L. D. London Publish'd as the Act directs June 24th, 1779 by Willm Doughty No 4 Little Titchfield St Cavendish Square.*

16 × 13.

Smith, 2, second state.

85 Same plate. The fourth state, with inscription altered to . . . *1793, by*

Iohn Jones, Engraver, Great Portland Street, Marylebone. [In lower right corner] *Price 7ˢ 6ᵈ.*

86 ENGRAVED BY JNº HALL. *Line.*
Reversed portrait in oval, in rectangular frame. At top of oval, branches and rosette. On tablet below oval: *Samuel Johnson L.L.D.* Ins: *Publish'd according to Act of Parliament Febʸ 1ˢᵗ 1779, by T. Cadell in the Strand.*

$4\frac{15}{16} \times 2\frac{15}{16}$.

87 T. COOK SCULP. *Line.*
Portrait in rectangle, surrounded by one heavy and two light lines. Ins: *Samuel Johnson, L.L.D. From a Painting by Sir Joshua Reynolds in the possession of B. Langton Esqr Published as the Act directs August 21ˢᵗ 1786, by T. Longman in Paternoster Row.*

$7\frac{1}{8} \times 5\frac{5}{8}$.

From the *Dictionary,* 1785. (First edition with portrait.)

88 I. HEATH, SCULP. *Line.*

A copy of the preceding. Ins: *Samuel Johnson, L.L.D. . . . Published . . . Jany 1st 1779, by T. N. Longman, in Paternoster Row.*

6½ × 5⅛.

From the eighth edition of the *Dictionary*, 1799.

It appears in the ninth edition, with the date changed to *Aug. 1, 1806.*

89 S. CLAYTON SCULPT *Line.*

Another copy of No. 87. Ins: *Samuel Johnson, L.L.D. . . . Engraved for Marchbank's New Edition of Dr. Johnson's English Dictionary.*

7 1/16 × 8 9/16.

90 BARLOW SCULP. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D* . . . [plate cut down]

7 1/16 × 5½.

91 ENGRAVED BY T. COOK, BY PERMISSION OF B. LANGTON . . . *Line.*

Portrait in oval frame, within rectangle. At right and top of oval,

bulrushes and roses; at foot, an overturned water-jar. Ins. above: *Samuel Johnson, L.L.D.* Below: *London Printed for J. Bell British Library Strand April 17th 1787.*

5⅛ × 3 3/16.

92 ANKER SMITH SCULPT *Line.*

Portrait in oval, surrounded by double lines. Ins: *Samuel Johnson, L.L.D. London Published Sepr 1, 1802, by Longman & Rees Paternoster row.*

3¼ × 2⅝.

93 I. NEAGLE SC. *Line.*

Portrait similar to the preceding. Ins: *Samuel Johnson, L.L.D. Published for Longman & Rees Paternoster Row April 16, 1803.*

3⅛ × 2 9/16.

94 I. NEAGLE SC. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Decr 28th 1804.*

3⅛ × 2 9/16.

95 I. NEAGLE sc. *Line.*
Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Feby 1st 1806.*
3⅛ × 2⁹⁄₁₆.

96 I. NEAGLE sc. *Line.*
Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co June, 1811.*
3¼ × 2⅝.

97 HEATH SCULP *Stipple.*
Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L.L.D* (in script) *Published by Longman & Co June 10th 1805.*
5⅛ × 4³⁄₁₆.

98 HENRY COOK SCULP. *Line.*
Portrait in oval, surrounded by single line. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Feb. 1, 1812.*
2½ × 2¼.

99 W. HOLL, SCULP[T] *Stipple.*
Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L.L.D.* (script) *Published by Longman & C[o] Aug[t] 1 1814.*
6⅞ × 5⅜.

100 Same plate. Proof before letters, on India paper.
From the *Dictionary,* 1827.

101 BLOOD SC. *Stipple.*
Portrait in oval, surrounded by single line. Ins: *Samuel Johnson, L.L.D. Published for Longman & C[o] March 7[th] 1818.*
3 3/16 × 2⅝.

102 ANONYMOUS. *Line.*
Portrait in oval, surrounded by single line. Ins: *Johnson Engraved for Johnson's Lives of the Poets; Published by D. Buchanan Montrose.*
2 13/16 × 2 3/16.

103 ANONYMOUS. *Line.*
Similar portrait. Ins: *Johnson.*
$2^{13}/_{16} \times 2^{3}/_{16}$.

104 ENGRAVED BY COOKE, FROM A PAINTING BY TROTTER. *Line.*
Portrait in oval, surrounded by single line. Ins: *S. Johnson, L.L.D. London, Published by T. Tegg . . . Jan. 1819.*
$3^{1}/_{16} \times 2^{1}/_{2}$.
"From a Painting by Trotter" is probably erroneous.

105 G. W. HUTIN SCULP. *Stipple.*
Portrait in rectangle, surrounded by single line. Ins: *Dr Samuel Johnson, LLD. London, Published Jany 1 1822, by A. Wivell . . . East St Marylebone.* (Script)
$5^{1}/_{4} \times 4^{3}/_{16}$.
Impression on India paper.

106 Same plate. A late impression.

107 Same plate. A late impression on India paper.

108 ANONYMOUS. *Line.*
Portrait in oval, in rectangular frame of wavy parallel lines, surrounded by five lines. Ins: *Samuel Johnson L.L.D. London Pubd by Longman, Hurst, Rees, Orme & Brown, Paternoster Row 1823.*
3⅝ × 3.

109 DRAWN BY C. CLINT A.R.A. ENGRAVED BY W. C. EDWARDS. *Line.*
Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, LL.D. From a Picture by Sir Joshua Reynolds, late in the possession of Mrs Piozzi. London, May 1, 1823, Published by W. Walker . . .*
4 1/16 × 3¼.
From *Effigies Poeticae,* 1824.

110 ENGRAVED BY MR R. PAGE. *Stipple.*
Vignette. Ins: *Samuel Johnson,*

L.L.D . . . London, Published by Jones & Co Jany 1, 1824.

5¼ × 3¾.

111 ENGRAVED BY W. H. WORTHINGTON. *Line.*

Portrait in rectangle, surrounded by single line. Ins: *Sam: Johnson* (in facsimile of autograph) *Published by W. Pickering, London, & Talboys & Wheeler, Oxford, 1825.*

4¼ × 3½.

From Pickering's edition of Boswell's *Life*, 1826.

112 ENGRAVED IN STEEL BY W. C. EDWARDS. *Line.*

Portrait in rectangle, surrounded by single line. Ins: *Samuel Johnson L.L.D.* (script) *Published Feby 1, 1828, by J. O. Robinson, 42 Poultry.*

4¾ × 3⅞.

113 ENGRAVED BY W. HOLL. *Stipple.*

Portrait in rectangle surrounded by single line. Ins: *Johnson. From a*

Picture by Sir J. Reynolds in the possession of Sir Robert Peel Bart

5 × 4¼.

114 Same plate. Proof on India paper, with further inscription: *Under the Superintendence of the Society for the Diffusion of Useful Knowledge. London, Published by Charles Knight & Co* . . . In lower left corner: *Proof.*

From Knight's *Gallery of Portraits,* 1833–37. Vol. 7.

115 S. W. Reynolds. *Mezzotint.* Portrait in rectangle. Ins: *Dr Johnson. In the collection of Sir. Robt Peel, Bart Painted for Mr Shrale* (sic). *London, Published 1835, by Hodgson, Boys & Graves* . . .

3¾ × 3.

From S. W. Reynolds's *Series.*

116 Same plate. Proof, with names of artist and engraver in script, and *Dr Johnson* in open letters.

117 W. T. FRY SCULPT *Stipple.*
Portrait in rectangle, surrounded by three lines. Ins: *Pub. by Longman & Co and the other Proprietors Samuel Johnson, L.L.D.*
$3\frac{3}{16} \times 2\frac{5}{8}$.

118 ENGRAVED BY BROMLEY. *Line.*
Reversed portrait in oval frame within rectangle; oval resting on tablet, inscribed, *Saml Johnson L.L.D;* laurel branches at foot and sides of tablet. Ins: *London Engraved by Bromley.*
$4\frac{1}{8} \times 2\frac{3}{8}$.

119 ENGRAVED BY J. EDWARDS. *Stipple.*
Portrait in rectangle. Ins: *Samuel Johnson, L.L.D.* (script) *London, George Virtue* (sic)
$5\frac{1}{8} \times 4\frac{1}{16}$.

120 E. WELLMORE SC. *Stipple.*
Portrait in rectangle. Ins: *Johnson. For writing with perspicuity and cor-*

rectness, the dictionary is an indispensable aid. Franklin.

$2\frac{3}{4} \times 2\frac{1}{4}$.

Impression on India paper.

121 DICK, sc. *Line and Stipple.*

Portrait in rectangle, surrounded by single line. Ins: *Johnson.*

$3\frac{9}{16} \times 2\frac{15}{16}$.

122 ANONYMOUS. *Line and Stipple.*

One of four rectangular portraits (?) on plate with background of vertical lines. Below: *Johnson.* Ins. below plate . . . *Routledge & Co*

$2\frac{1}{8} \times 1\frac{5}{8}$.

From Knight's *Half Hours with the Best Authors.*

The Johnson portrait only is shown.

123 AUGS FOX sc. *Line.*

Portrait in rectangular frame of parallel horizontal lines. Tablet at foot of frame, inscribed *Dr Johnson.*

$3\frac{1}{4} \times 2\frac{1}{16}$.

124 G. I. STODART, SCULP.

Line and Stipple.

Portrait in rectangle. Ins: *Sam: Johnson* (in facsimile of autograph).

$4\frac{3}{16} \times 3\frac{1}{4}$.

Impression on India paper.

From Napier's edition of Boswell's *Life*, 1884.

VARIATION OF THE REYNOLDS (1773) TYPE

(NOT SHOWING HAND)

125 ETCH'D BY T. TROTTER.

Etching and Stipple.

Portrait in rectangle. Ins: *Etch'd by T. Trotter, from the Picture painted by Sir J. Reynolds Samuel Iohnson, L.L.D.* (script)

5 × 4.

126 T. TROTTER SCULP: *Line.*

Reversed oval portrait in rectangular frame of wavy horizontal lines, sus-

pended by a ribbon, and draped with laurel garlands. Ins: *Sam^l Johnson L.L.D.*

4 7/16 × 3 1/16.

From Johnson's *Lives of the Poets*, 1781.

This print appears also with *London . . . June 8^th 1871* before Dr. Johnson's name.

127 S. THOMSON SCULP: *Line.*

A copy of the preceding. Ins: *London, Publishd as the Act directs June 8^th 1781. Sam^l Johnson L.L.D.*

4 7/16 × 3 1/16.

128 T. TROTTER SCULP: *Line.*

Reversed portrait in circular frame, suspended by a ribbon, and draped with laurel, resting on pedestal inscribed, *Sam^l Johnson L.L.D.:* in rectangle.

4 5/8 × 2 3/4.

129 LOWRY SCULP. *Line.*

Vignette in oval frame, draped with garland; on same plate with portrait of George Frederick Handel. The

ovals rest on pedestals inscribed with the names of the subjects. Ins. above: *New London Magazine.* Below: *Published by Alex^r Hogg . . . Sep. 1, 1785.*

4¼ × 3¼ (full plate, 4⅝ × 7⅜).
From the *New London Magazine.*

130 Engraved by Thos Holloway. *Line.*

Reversed portrait in oval frame between drawn curtains, at top of plate containing also portraits of Thomas Tyrwhitt, Richard Farmer and Thomas Edwards. At foot of plate, a ledge with books, pen and ink. Ins: [names of four subjects] *Published as the Art directs by J. Rivington & Partners, 1 June 1789.*

2⅛ × 1 11/16 (full plate, 5 11/16 × 3¾).

131 P. Halpin sculp^t *Line.*

Reduced and reversed copy of the preceding. No publisher's inscription.

2 1/16 × 1⅝ (full plate, 5 9/16 × 3⅝).

132 ANONYMOUS. *Line.*

Portrait in oval stone frame, draped with laurel and ribbon, on rectangular plate; below oval, a niche of masonry, holding urn. Ins. above: *European Magazine.* Below: *Samuel Johnson L.L.D. Nat. A. D. 1710. Ob. Decr 15, 1784. Published Jany 1, 1785, by I. Sewell, Cornhill.*

5⅞ × 3⅝.

From the *European Magazine.*

133 ANONYMOUS. *Line.*

Portrait in oval stonework in rectangle; oval resting on pedestal, bearing tablet inscribed, *Dr. Johnson.* Ins. above: *Engraved for the Universal Magazine.* Below: *Printed for S. A. Cumberlege, at the Kings Arms in Pater-noster Row.*

5⅝ × 3⅜.

From the *Universal Magazine.*

134 ANONYMOUS. *Stipple.*

Reversed portrait in oval, surrounded by single line. Ins. above: *Parson's*

Edition of Select British Classics. Below: *Sam^l Johnson, LL.D. Engraved for J. Parsons . . . Feb^y 1, 1793.*

3½ × 2¾.

135 ANONYMOUS. *Stipple.*
Portrait in oval, surrounded by single line. Ins: *S. Johnson.*

3 5/16 × 2 11/16.

136 ANONYMOUS. *Line.*
Reversed portrait in oval, surrounded by single line. Ins: *D^r Samuel Johnson L.L.D. Publish'd by J. Parsons . . . Feb. 1794.*

3¾ × 3.

137 HOLL SCULP. *Stipple.*
Portrait in oval, surrounded by single line. Ins: *Dr. Johnson.*

2 1/16 × 1⅝.

Impression on India paper.

This print appears on a page with a biography of Johnson in forty-five lines, in the *Biographical Magazine,* 1819.

138 Same plate, on page with a portrait of Dr. Beattie. Ins: *Dr Johnson* (script).

139 J. Hopwood Sculpt *Stipple.*
Portrait in rectangle, surrounded by double lines: Ins: *Samuel Johnson, L.L.D.*
$3\frac{3}{8} \times 2\frac{3}{4}$.

140 L How Sculpt *Line.*
Portrait in rectangle, surrounded by two lines. Ins: *Samuel Johnson, LLD.*
$2\frac{11}{16} \times 2\frac{3}{16}$.

141 R. Roffe, sculpt *Stipple.*
Portrait in rectangle, surrounded by double lines. Ins: *Dr Johnson. Published by J. Limbird . . .*
$3\frac{1}{8} \times 2\frac{7}{16}$.

142 Engraved by H. Cook.
Line and Stipple.
Vignette. Ins: *Samuel Johnson, L.L.D.*
$2\frac{3}{4} \times 2\frac{3}{4}$.

143 ANONYMOUS. *Line.*
Portrait in garter.
1 1/16 × 7/8.

THE REYNOLDS (1778) TYPE

Engravings after the portrait painted by Sir Joshua Reynolds in 1778 (when Dr. Johnson was sixty-nine years of age), representing him intently reading a book, which he grasps in both hands with the left-hand cover doubled backward; half-length, facing toward the observer's right.

144 ENGRAVED BY JOHN HALL. *Line.*
Reversed portrait, in oval frame in rectangle, the oval resting on an ornamented ledge, with tablet in center, inscribed, *Samuel Johnson L.L.D;* laurel branches, scrolls and a book below; above the oval, a harp, caduceus and other emblems, flanked by two ornamented medallions bearing the legends, *Natus Sept. VII 1709* and *Mortuus 13 Decem. 1784.*
6 7/8 × 4 3/4.

145 Same plate, with publisher's inscription added: *Publish'd as the Act directs, by the Proprietors, Jany 1st 1787.*

From Johnson's *Works,* edited by Hawkins, 1787.

146 ENGRAVED BY H. BROCAS. *Line.*

Reversed copy of the preceding; the frame of the oval less elaborate.

6¾ × 4¾.

147 G. SHEA SCL *Line.*

Copy of the preceding, without the medallions and with simpler ornamentation; frame draped with laurel garlands. Ins: *Published by P. Wogan, Old Bridge, Dublin.*

148 ENGRAVED BY GRANGER, FROM A DRAWING BY W. H. BROWN. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Dr Johnson. Engraved for C. Cooke, Feby 16, 1799.*

3⅛ × 2½.

149 ANONYMOUS. *Stipple.*
Portrait in oval surrounded by single line. Ins: *Dr Johnson.*
3⅛ × 2½.

150 W. EVANS SCULPSIT. *Stipple.*
Reversed portrait in oval. Ins: *Samuel Johnson, L.L.D.*
3⅜ × 2¾.

151 DESIGNED BY E. F. BURNEY. ENGRAVED BY J. WALKER. *Line.*
One of thirteen medallion portraits, connected by rose and laurel branches, and surrounding the figure of Hermes. Ins: *London, Published . . . by J. Mawman, and the rest of the Proprietors March 1, 1803.*
Medallion, 1¼ (full plate, 7⅛ × 4⅜).

152 ANONYMOUS. *Stipple.*
Reversed portrait in rectangular frame of wavy parallel lines, the four corners of which are lions' masks within squares. Ins: *Dr Johnson, Published*

Sept 11, 1824, by G. Smeeton, Old Bailey.

$3\frac{3}{16} \times 2\frac{5}{8}$.

From *The Unique.* 3 vols.

153 T. A. DEAN, SCULP. *Stipple.*

Reversed portrait; vignette, surrounded by four lines. Ins: *Samuel Johnson, L.L.D. London, Published by J. G. & F. Rivington, 1832.*

$3\frac{1}{2} \times 2\frac{7}{8}$.

154 FLEISCHMANN SC. NBG. *Stipple.*

Octagonal portrait. Ins: *Dr Johnson. Zwickau bei Geb. Schumann.*

$3\frac{5}{8} \times 2\frac{7}{8}$.

From *Bildnisse der berühmtesten Menschen.*

155 HEATH SCULP. *Line.*

Portrait in circular frame, resting on base, in rectangle. Over the top of the frame are knotted ribbon and laurel sprays falling from top and sides. On base, the word *Johnson.*

$4\frac{7}{8} \times 3$.

156 ANONYMOUS. *Line and Stipple.*
Reversed portrait in ornamented rectangular frame suspended by ribbon with rosette. Ins: *Samuel Johnson, L.L.D. Edward Lacey, 76, St. Pauls London.*
$3\frac{3}{4} \times 2\frac{11}{16}$.
Printed in green ink.

157 Same plate. Proof before letters.

158 Same plate. Proof on India paper.

159 PYE SC. *Line.*
Reversed circular portrait.
$1\frac{15}{16}$.

160 ANONYMOUS. *Line and Stipple.*
Reversed portrait in rectangle.
$2\frac{1}{4} \times 1\frac{3}{4}$.

161 ANONYMOUS. *Stipple.*
Reversed vignette portrait.
$2 \times 1\frac{5}{8}$.

162 ANONYMOUS. *Stipple.*
Reversed portrait in rectangle, surrounded by line. Ins: *Sam^l Johnson, L.L.D.*

3¼ × 2⅝.

163 ANONYMOUS. *Lithograph.*
Portrait in rectangle. Ins: *D^r Johnson.*

4¼ × 3½.

164 A. SANDERS. *Mezzotint.*
Reversed portrait in rectangle. Ins: *Samuel Johnson, L.L.D. From the original Picture in the possession of the Rev^d W. H. Rooper.*

5 × 4.

165 Same plate, with further inscription in script: *London: Henry Graves & Comp^y . . . 1865.*

166 Same plate. Early proof, with no inscription save *A Sanders* under center of rectangle, and *Samuel Johnson, LL.D.* at right, in script.

THE BARRY TYPE

Engravings after the portrait painted by James Barry, about 1781; bust, with very curly short wig, and widely opened eyes; facing toward front.

167 ENGRAVED BY ANKER SMITH, A.R.A. *Line.*

Vignette portrait, with drapery unfinished. Ins: *Doctor Samuel Johnson . . . Published March 1st, 1808, by John Manson, Bookseller . . .*

6½ × 6.

168 Same plate. Open letter proof, with names of painter and engraver and publisher's imprint in script, following the outlines of left shoulder.

169 AUDINET SCULPT. *Line.*

Reduced copy of the preceding: below the portrait are facsimiles of Johnson's autograph at different dates. Ins: *London Published by Philip Audinet . . .*

3¾ × 3¼.

170 Same plate. Proof on India paper, without the facsimiles, and before all letters.

171 ENGRAVED BY E. FINDEN *Line.*
Vignette portrait, similar to the preceding, but showing three buttons of the waistcoat. Ins: *Sam: Johnson* (in facsimile of autograph) *London: John Murray, Albemarle Street, 1835.*
2⅝ × 2⅞.
From Boswell's *Life,* edited by Croker, 1835.

172 Same plate. Proof before letters.

THE OPIE TYPE

Engravings after the portrait by John Opie; bust, with curled, flowing wig, showing much more on the left side than on the right; little or no white at throat; facing toward observer's left.

173 ENGRAVED BY W. T. FRY. *Stipple.*
Portrait in ornamented rectangular

frame, with comic and tragic masks at the top. Between the masks, on a ribbon, the word *Johnson.* Ins: *Published by Thos. Tegg, Cheapside.*

4¼ × 2⅝.

174 AUDINET sc. *Line.*
Portrait in oval. Ins: *Publish'd by Harrison & Co March 1, 1794.* Below portrait, a biography of forty lines.

1 15/16 × 1½.
From the *Biographical Magazine,* 1794.

175 Same plate, surrounded by an octagonal border of wavy parallel lines.

176 HOLL SCULP. *Stipple.*
Portrait in oval, surrounded by single line. Ins: *Saml Johnson L.L.D.* (script) *Published by H. D. Symonds . . . Jany 1, 1801.*

3½ × 2 9/16.

177 Same plate. Ins. above: *Engraved for Mackenzie & Dent's, Select Biog-*

raphy. Below: *Sam^l Johnson L.L.D.* (script).

178 HOPWOOD SC. *Stipple.*
Portrait in oval, surrounded by single line. Ins: *Sam^l Iohnson* (script), *L.L.D. Pub. by Thos Tegg III Cheapside.*
3¼ × 2½.

179 ANONYMOUS. *Stipple.*
Portrait in oval, surrounded by single line. Below, a small rectangle with Hercules killing the Lernean hydra. Ins: *D^r Samuel Johnson. London, Published July 1, 1811, by Adlard & Jones.*
5¾ × 3⅝.
From *Encyclopaedia Londinensis.*

180 ENGRAVED BY I. ROGERS.
Line and Stipple.
Portrait in rectangle, surrounded by lines. Ins: *Samuel Johnson, LL.D. . . .*
4 1/16 × 3¼.

181 ANONYMOUS. *Line.*
Nine portraits on one plate, with background of vertical lines. The portrait in lower right corner is inscribed, *Dr S. Johnson.* The others are *Sr W. Jones, Revd W. Jones, Jenyns, Jewel, Joan of Arc, Inigo Jones, Jerningham,* and *St Jerome.* Ins: *London, Published by Thomas Tegg, Cheapside, June 1, 1829.*
$1^{11}/_{16} \times 1^{3}/_{4}$ (full plate, $8 \times 4^{3}/_{4}$).

182 ANONYMOUS *Line and Stipple.*
Five oval portraits connected by ornamental scroll work. The center portrait is inscribed on a tablet, *Johnson.* The others are Rees, Sheridan, Walker and Crabbe. Ins. above: *Frontispiece.* Below: *J. & F. Tallis, London, Edinburgh & Dublin.*
$2^{1}/_{2} \times 1^{3}/_{4}$ (full plate, $9 \times 6^{1}/_{4}$).

183 ENGRD BY DAVENPORT. *Line.*
Portrait in wreathed oval in rectangle. At foot of oval, a rectangle, in-

scribed *Sam^l Johnson, LL.D.* Below, a sarcophagus, on the side of which is a medallion representing Hercules killing the Lernean hydra.

9½ × 6⁹⁄₁₆.

184 Same plate, with names of painter and engraver erased, and with *Printed by J. Shury* at lower right corner.

THE HARDING-TROTTER TYPE

Representing Dr. Johnson as an elderly man, showing signs of illness; facing toward the observer's right.

185 ETCH'D BY T. TROTTER. DRAWN FROM THE LIFE BY J. HARDING.

Etching.

Vignette portrait, facing toward observer's right. Ins: *Publish'd . . . by G. Kearsly . . . Feby 10^th 1782.*

3 × 2⅝.

Printed in brown ink.
From *The Beauties of Johnson.*

186 ANONYMOUS. *Line and Stipple.*
Portrait in rectangle; seated and leaning against back of chair. Ins: *Samuel Johnson, L.L.D. From the original Drawing, in the possession of Mr Simco, taken from the life, a Short time before his decease, and Etched by T. Trotter. Price 1 sh. Publish'd . . . Novr 16, 1786, by G. Kearsley . . .*
3⅝ × 3⅛.
From Kearsley's *Life of Johnson.*

187 T. TROTTER SCULP. *Stipple.*
Portrait similar to the preceding, in rectangle surrounded by single line. Ins: *Dr Samuel Johnson. From an Original Drawing by T. Trotter, in the Possession of the Revd Dr Farmer. Pub April 27, 1792, by F. Harding, Fleet Street.*
4⅞ × 4.

BARTOLOZZI'S ENGRAVING

Bust in profile, lace at throat; facing toward observer's left.

188 F. BARTOLOZZI R. A. SCULPX. 1785. *Line.*

Portrait in circular frame. Ins: *Samuel Johnson L.L.D. Born Sep^r 1709; died Dec^r 13^th 1784. Published October 8^th 1785, by John Fielding, Pater Noster Row, London.*

5 × 5.

From the *Dictionary*, 1785.

189 ENGRAVED BY FREEMAN. *Stipple.*

Portrait in octagon, surrounded by lines. Ins: *Samuel Johnson L.L.D . . . London; Published by Thomas Tegg . . . May 20^th 1813.*

4¼ × 3⅝.

190 Same plate, with year changed to 1819.

From Murphy's edition of Johnson's *Works*, 1820.

191 ENGRAVED BY J. SCOTT. *Line.*
Octagonal portrait similar to preceding. *Samuel Johnson, LLD. London, Published by Thomas Tegg, 111 Cheapside, Augst 23(?) 1819* (not inked).

3¼ × 2¾.

192 ANONYMOUS. *Stipple.*
Octagonal portrait. Ins: *Samuel Johnson, LLD. London, Published by T. Tegg . . . April 1st 1820* (script).

3 × 2½.

193 ANONYMOUS. *Stipple.*
Vignette portrait. Ins: *Samuel Johnson L.L.D. "Leviathan of Literature." London: William Darton . . . 1822.*

3½ × 2½.
From Darton's *Cabinet of Portraits,* 1822.

194 ENGRAVED ON STEEL BY JAMES MITCHELL.—The ornamental part designed by H. Corbould.
Line and Stipple.

Circular portrait in ornamented rectangular frame. Above portrait, on ribbon, *Samuel Johnson, L.L.D.* Ins: *Published by Oliver & Boyd, Edinburgh.*

$4\frac{1}{16} \times 2\frac{11}{16}$.

195 ANONYMOUS. *Stipple.*

Vignette portrait, in rectangular lined frame. Ins: *Dr Iohnson.* Below frame, *102.*

$3\frac{1}{2} \times 2\frac{9}{16}$.

MISCELLANEOUS PORTRAITS

195a [ENGRAVED BY GEO. ZOBEL FROM A PORTRAIT BY SIR JOSHUA REYNOLDS.] *Mezzotint.*

Half-length, in rectangle. Facing toward the observer's left, with head resting on clasped hands, which hold a book (*Irene?*).

196 DRAWN FROM THE LIFE, AND ENGRAV'D BY T. TROTTER.

Etching.

Full length, in walking costume, with large hat and staff; facing toward the observer's right; mountainous background. Ins. above: *Publish'd as the Act directs Janry 18, 1786 by Geo. Kearsley. . . .* Below: *Dr Johnson in his Travelling Dress as described in Boswells Tour* [two lines] *Price 2 Shils*

10⅛ × 7⅛.

196a Same plate. A later state, with price changed to *1s–6d.*

197 PRISCOTT SCULP. TROTTER DEL.
Line and Stipple.

Reduced copy of the preceding, without the landscape. Ins: *Published April 1, 1817, by C. G. Dyer, Compton Street, Soho. Sam: Johnson* (script) *Samuel Johnson, L.L.D.* (Roman).

6⅝ × 4½.

198 Same plate. Printed in colors.

199 Same plate. Impression before the final *Samuel Johnson, L.L.D.*

200 ANONYMOUS. *Aquatint.*
Reduced copy of the preceding. Ins: *Sam: Johnson* (script).
$4\frac{1}{16} \times 2\frac{3}{4}$.

201 ENGRAVED FROM AN ORIGINAL DRAWING BY N. GARDINER. *Stipple.*
Profile portrait in oval, facing toward observer's right. Ins: *Dr Saml Johnson. . . . Publish'd Novr 15th 1786, by Wm Richardson, 174, Strand.*
$2\frac{1}{2} \times 2$.

202 I. I. DE CLAUSSEN SCULP. I. NORTHCOTE, R.A. PINXT. *Line.*
Half-length, in rectangle, facing toward observer's right; book, with tie-strings, held wide open in both hands. Ins: *Samuel Johnson, L.L.D.*
$5\frac{1}{2} \times 4\frac{5}{8}$.

203 ENGRAVED ON STEEL BY R. PAGE. *Stipple.*

Half-length, in rectangular suspended frame; seated at table with open book. Ins: *Dr Johnson. London: Pubd by John Bumpus, 1829.*

3⅝ × 2¾.

204 BLOOD SC. *Stipple.*

Full length, standing in library, with right hand resting on open book on table. Ins: [Quotation in five lines] *Vide Boswell's Life of Johnson 3d Edition, Vol 1, P 43.*

4⅝₁₆ × 3.

205 L. RADOS INC. SARGENT–MARCEAU DIS. *Stipple.*

Full length, in front of open door in library, bending over table, with right arm behind him, and holding a book open with left hand; without wig. Ins: *Samuele Iohnson.*

6⅝ × 4¾.

206 T. G. Flowers. Edin^R. J. Sutcliffe. *Line.*

Full length, seated in library before table with books and writing materials. Ins: *D^r Johnson.*

4 7/16 × 2 5/8.

207 Anonymous. *Line and Stipple.*

Full length, standing with right arm at side and left upraised displaying palm of hand. Ins: *Samuel Johnson, L.L.D. From the Original Painting in the possession of M^r Archdeacon Cambridge*

4 3/8 × 2 1/8.

From Boswell's *Life,* 1835.

208 Same plate. Proof before letters, on India paper.

209 Anon. *Stipple.*

Copy of the preceding portrait, surrounded by clouds, before a table at which Boswell is busy preparing his *Journey to the Hebrides* from "rem-

nants" appropriately labeled. Below,

Thou art a Retailer of Phrases,
And dost deal in Remnants of Remnants,
Like a Maker of Pincushions.
Congreve's Way of the World, Act IV, Scene 9.

Ins: *Published June 1, 1803, by C. Bestland, West End, Hampstead.*

8½ × 7¼.

From R. O. Cambridge's *Works,* 1803.

210 A drawing apparently copying the figure of Dr. Johnson from the preceding.

BUSTS, STATUES, AND MEDALLIONS

211 Engraved by W. T. Fry, after a Drawing by Abm Wivell. *Stipple.* Draped bust, without wig; on pedestal in niche. Rectangular plate. Ins: *Samuel Johnson, L.L.D. . . . From the Original Bust by Joseph Nolle-*

kens, Esqr RA. Engraved for the Select Portrait Gallery in the Guide to Knowledge. In lower left corner, *Plate 9.*

7½ × 4⅝.

212 ENGRAVED BY E. FINDEN. *Stipple.*
Vignette bust, on pedestal, inscribed, Johnson.

3 1/16 × 2½.
On title-page of Boswell's *Life,* 1835. Vol. 6. Impression on large paper.

213 Same plate. Before the title of the book.

214 I. ROMNEY SC. T. UWINS DEL. *Line.*
Bust with wig: on pedestal in niche. Below, masks and scales.

2¼ × 1 9/16.
On title-page of Suttaby, Evance & Fox's edition of *Rasselas,* 1820.

215 ANONYMOUS. *Line.*
Bust with wig, in oval frame, draped with garlands tied by ribbon. The

oval rests on a pedestal inscribed, *Dr Saml Johnson.*

5 × 3⅜.

216 ANONYMOUS. *Stipple.*
Head in oval medallion; without wig. Ins: *S. Johnson.*

1 15/16 × 1⅝.

217 ANONYMOUS. *Etching.*
Similar head, on circular etched background.

1 9/16 × 1 9/16.

218 R. SANDS SCULP. *Line.*
Similar head: on rectangular background of horizontal lines, in rectangular frame. At foot of frame, a tablet in outline, inscribed *Johnson.* Ins: *Published by Vernor, Hood & Sharpe, Poultry, Jany 1, 1811.*

4 1/16 × 2⅜.
From *Historic Gallery of Portraits,* 1807–11. Vol. 7.

219 J. BASIRE SCULP. J. BACON STATUARY. *Line.*

Full-length draped statue, standing on pedestal, with architectural background. Rectangular plate. Ins. above: *European Magazine.* Below: *Dr Johnson's Monument in St. Paul's Church. Publish'd by J. Sewell, Cornhill April 1; 1796.*

7½ × 4.

From the *European Magazine.*

220 Same plate. Proof before inscription, with *John Bacon Statuary. J. Basire sc.* scratched in the plate.

221 HEATH SC. *Line and Stipple.*

Same statue, in rectangular lined frame. Ins: *The Statue of Dr Johnson in St Paul's Cathedral. by the late John Bacon Esqr R.A. Published by Longman & Co June 10, 1805.*

6⅝ × 3 15/16.

222 ANONYMOUS. *Line and Stipple.*

Same statue, with rectangular back-

ground of vertical lines. Ins: *Dr Johnson. London. Published by John Williams . . . January, 1826.*

6⅜ × 3 15/16.

AMERICAN PORTRAITS

223 D EDWIN SC. *Stipple.*

Portrait in rectangle; figure of man seated at table. Ins: *Samuel Johnson. From the Original Picture in the Possession of James Boswell Esq. Boston Published by William Andrews & Lemuel Blake 1807.*

4 9/16 × 3 9/16.

Of the Reynolds, 1756, type. Stauffer, 792. From Andrews and Blake's edition of Boswell's *Life*. Boston, 1807.

224 A. BOWEN SC. *Stipple.*

Similar portrait, with tablet below formed of vertical lines, inscribed, *Samuel Johnson.*

5½ × 3¾.

Of the Reynolds, 1756, type. Stauffer, 213.

225 LENEY SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Dr Johnson. Boston Publish'd by West & Blake.*

3¼ × 2⁹⁄₁₆.

Of the Reynolds, 1773, type, reversed. Stauffer, 1793.

226 SCOLES SCULP. *Stipple.*

A copy of the preceding. Ins: *Dr Johnson. Published by W & J Disturnells Troy.*

3¼ × 2⁹⁄₁₆.

Of the Reynolds, 1773, type, reversed. Stauffer, 2788.

227 ENGRAVED BY P. MAVERICK. DRAWN BY W. H. BROWN. *Stipple.*

Portrait of Dr. Johnson reading, in oval surrounded by single line. Ins. *Dr Johnson. Pub. by W. Durell, 1809.*

3⅛ × 2⅝.

Of the Reynolds, 1778, type. Stauffer, 2214.

From Hastings's edition of Johnson's *Works*. Boston, 1809. It appears also in Durell's edition of Johnson's *Lives of the Poets*. New York, 1811.

228 G. FAIRMAN SCULPT. *Line.*
Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson L.L.D.* (script).
5 1/16 × 4 1/8.
Of the Reynolds, 1773, type. Stauffer, 990.

229 Same plate. Proof on India paper, with further inscription, *Engraved for the first American edition of Johnson's Quarto Dictionary Published by M. Thomas. Philadelphia 1818. J. Porter Printer.*
From the *Dictionary*. Philadelphia, 1819.

230 ENGRAVED BY T. KELLY. *Stipple.*
Vignette portrait. Ins: *Samuel Johnson, L.L.D.* (script) *Published by Samuel Walker, Harlem Place, Washington Street Boston.*
5 1/4 × 4.
Of the Reynolds, 1773, type. Stauffer, 1609.

231 T. KELLY SC. *Stipple.*
Portrait in rectangular ornamented

frame, with comic and tragic masks at the upper corners.

$2\frac{3}{4} \times 1\frac{15}{16}$.

Of the Reynolds, 1773, type.

232 O. PELTON SC. *Line.*

Portrait in oval, with rectangular background of horizontal lines, forming the engraved title-page of *Rasselas*. Hartford, 1825.

$3\frac{1}{8} \times 2\frac{1}{8}$.

Of the Reynolds, 1778, type. Stauffer, 2505.

233 E. GALLAUDET SC. *Line and Stipple.*

Portrait in oval, surrounded by single line. Ins: *Opie pinxit. Saml Johnson, LL.D.*

$4\frac{5}{16} \times 3\frac{3}{8}$.

Of the Opie type.

234 ENGRAVED BY J. W. STEEL. *Line.*

Portrait in oval frame, within ornamented rectangular frame. On tablet below oval, *Saml Johnson, L.L.D.*

$3\frac{1}{4} \times 2\frac{1}{4}$.

Of the Opie type. Stauffer, 3010.

235 S. Hill. *Line.*
Bust, in oval; on plate with oval portraits of Albert Dürer, Moncrif, Shakespeare, Sterne and S. Clarke.
1⅝ × 1½ (full plate, 5¼ × 3½).
Frontispiece of Lavater's *Essays on Physiognomy*. Boston, c. 1848.
Stauffer, 1371.

236 Engd by Sartain. *Mezzotint.*
Full length, in walking costume, with upraised hand and staff. Ins: *Sam: Johnson* (in facsimile of autograph, at right of print) *Full length Portrait of Dr. Johnson the dress worn by him in his Journey to the Hebrides Boston, Gould, Kendall & Lincoln.*
6¾ × 4⅝.
A copy of No. 197.

237 Same plate, with publisher's inscription erased.

238 Anonymous. Painted by Alonzo Chappel. *Stipple.*
Three-quarters length, seated beside

table, with right hand resting on book, and holding a walking stick in left hand. Ins: *Sam: Johnson.* (in facsimile of autograph) *Likeness from a painting by Sir Joshua Reynolds Johnson, Wilson & Co., Publishers, New York. Entered according to act of Congress A.D. 1873* . . .

7½ × 5½.

Of the Reynolds, 1773, type.

. . . . . .

239 PORTRAIT OF JAMES BOSWELL. *Mezzotint.*

Engraved by John Jones, after Sir Joshua Reynolds.

13¼ × 11.

Smith, 8.

240 THE PROMENADE AT CARLISLE HOUSE. *Mezzotint.*

Engraved by J. R. Smith.

11 × 15.

Smith, 194, first state.

The figure of Dr. Johnson is supposed to be one of those seen through the open door.

241 A Literary Party at Sir Joshua Reynolds's. *Stipple.*
Engraved by D. George Thompson, after James E. Doyle.
15¾ × 22.

AN EXHIBITION

OF THE FIRST EDITIONS OF THE WORKS OF

ALEXANDER POPE

(1688–1744)

TOGETHER WITH A COLLECTION
OF THE ENGRAVED PORTRAITS
OF THE POET AND OF
HIS FRIENDS

THE GROLIER CLUB
JANUARY 26 TO MARCH 4, 1911

THE·DE·VINNE·PRESS
IMPRIMATUR

FOREWORD

An exhibition commemorative of the two hundredth anniversary of the birth of Alexander Pope was held in the Town Hall of Twickenham from July 31 to August 6, 1888. The contributors were many, and the list was headed by the august name of Her Majesty the Queen. The catalogue was prefaced by a brief life of the poet, which we have ventured to reprint in our own, and was, moreover, graced by Mr. Austin Dobson's charming "Dialogue to the Memory of Mr. Alexander Pope." The exhibition, while in many respects most interesting, as, for example, in original portraits of Pope and his circle and in personal relics of the poet, was not so complete in original editions of the works as is the one now offered to the Club and its visitors. Beginning with the "Pastorals" of 1709, a practically complete series of Pope's publications is placed in the cases. The exceptions alone are a few prose tracts and the "Miscellanies" of Pope and Swift. The series of editions of the "Dunciad" is the

most complete ever exhibited and cannot be duplicated even in the great Pope collection formed by a member of the Grolier and now in the library of Harvard University.

While the number of MSS. in the collection is not large, there can be no question as to the great literary and personal interest in the portion of the text of the "Pastorals" submitted to Walsh by the young poet; and the two varying texts of the "Essay on Man."

An attempt has been made to classify the numerous engraved portraits of Pope, which are arranged under the names of the several artists who painted his portrait. In the absence of any authoritative information on the subject of the original portraits in existence, it is possible some errors have been made in assigning the original after which the engravers worked. But it is hoped that the successors to the present compilers will be able to correct these errors as well as largely increase the record of engraved plates. It is a significant fact that the present exhibition marks the two hundredth anniversary of the publication of the "Essay on Criticism," which was the first book issued by the then unknown poet, whose influence in English literature dominated the century in which he lived.

BIOGRAPHICAL NOTE

Alexander Pope was born in Lombard Street, London, on 21st May, 1688. His father, a wholesale linen-merchant and a Roman Catholic, subsequently retired to Binfield, on the skirts of Windsor Forest, where his son, after some irregular school instruction, finally settled down to self-tuition. Between twelve and twenty he read assiduously, acquiring an extensive, if somewhat superficial, knowledge of French, Greek, and Latin. His poetical talent manifested itself early, and in 1709 he had written a series of "Pastorals" which, after winning in MS. golden opinions from some of the leading men of letters, found publicity in the sixth part of Tonson's "Miscellany." To these succeeded, in 1711, the "Essay on Criticism"; and in 1712 the first sketch of the incomparable "Rape of the Lock" appeared in a "Miscellany" of Lintott. By this time he was recognized as the foremost poet of his age, and after publishing "Windsor Forest" (1713) and an enlarged version

of "The Rape of the Lock" (1714), he embarked upon a task for which he had already made some preliminary studies—the translation of the "Iliad," vol. I of which appeared in 1715. Shortly after this date he moved with his parents to Chiswick, where he lived in what is now known as Mawson Row. In 1717 his poetical works, with two conspicuous additions, "Eloisa to Abelard" and the "Verses to the Memory of an Unfortunate Lady," had become numerous enough to fill a handsome volume which was issued by Tonson and Lintott, with a portrait of the author engraved by Vertue after Jervas. In October of the same year his father died, and not long after Pope and his mother moved to the little villa on the Thames, at Twickenham, in which he thenceforth resided. The last volume of the "Iliad" came out in 1720; and five years later, with the aid of two coadjutors, Elijah Fenton and William Broome, he followed it up by the first instalment of the "Odyssey," which was completed in 1726. In 1725 he issued an unsuccessful edition of Shakespeare. His remaining poetical works of importance are the "Dunciad" (1728–42), the "Satires" and "Epistles" (1731–38), and the

"Essay on Man" (1732–34). In 1735 Gilliver published a second collection of his poems; and in 1737–41 appeared two corresponding volumes of his letters, &c. Pope's mother died in 1733. Her son survived her until the 30th May, 1744. He was buried in the middle aisle of Twickenham Church, where seventeen years afterward a monument was erected to him by his literary executor, Bishop Warburton. (*Taken from the Catalogue of the "Pope Commemoration, 1888."*)

CATALOGUE

THE WORKS OF POPE

1 Pastorals. By Mr. Alexander Pope. *London, Printed in the Year, 1709.*

First edition; small 8vo. In Dryden's "Poetical Miscellanies," the Sixth Part, 1709; pp. 721–751.

Pope's first appearance in print.

2 An Essay on Criticism. *London: Printed for W. Lewis in Russel-Street, Covent-Garden. MDCCXI.*

First edition, first issue; small 4to.

COLLATION: *1 leaf without signature-mark; A–E, 4 leaves each; F, 2 leaves.*

With the rare half-title preceding title; the second issue lacks this and has a much longer imprint, containing the names of three booksellers. Published anonymously, though the authorship soon became known, and Pope accepted as a rising poet.

3 An Essay on Criticism. *London: Printed for W. Lewis in Russel-Street, Covent-Garden; And Sold by W. Taylor at the Ship in Pater-Noster-Row, T. Osborn in Grays-Inn*

near the Walks, and J. Graves in St. James's-Street. MDCCXI.

First edition, second issue; small 4to.

COLLATION: *A–E, 4 leaves each; F, 2 leaves.*

Without the half-title which appears in the first issue, and with a reprinted title.

The two issues of this work have not been described in any previous catalogue of Pope's works.

4 Miscellaneous Poems and Translations. By Several Hands. *London: Printed for Bernard Lintott at the Cross-Keys between the Two Temple Gates in Fleetstreet. 1712.*

First edition; 8vo.

COLLATION: [*A*], *4 leaves; B–X, Aa–Bb, 8 leaves each.*

With first editions of the following pieces by Pope: "Rape of the Lock" in two cantos; "First Book of Statius his Thebais"; "Vertumnus and Pomona"; "To a Young Lady, with the Works of Voiture"; "Two Copies of Verses"; "Verses design'd to be prefix'd to Mr. Lintott's Miscellany."

5 Miscellaneous Poems and Translations. By Several Hands. Particularly [9 titles]. By Mr. Pope. The Second Edition. *London: Printed for Bernard Lintott between the two Temple Gates in Fleet-street, and Wil-*

liam Lewis in Russel-street Covent-Garden. 1714.

Second edition; 8vo.

COLLATION: [*A*], *4 leaves; B–X, 8 leaves each; 1 leaf without signature-mark; Y, 1 leaf; Y (repeated), 8 leaves; Z, 9 leaves; Aa, 8 leaves; Bb, 9 leaves; Cc–Ee, 8 leaves each.*

This consists of the unsold sheets of the first edition, with new title and several poems by Pope added.

6 Miscellaneous Poems and Translations. By several Hands. Particularly [8 titles]. By Mr. Pope. The Fourth Edition. *London: Printed for Bernard Lintot between the Temple-Gates in Fleetstreet, 1722.*

Fourth edition; small 12mo.

COLLATION: *A–M, 12 leaves each.*

The first edition was published in 1712. This contains the first edition of Pope's "Verses Occasion'd by Mr. Addison's Treatise of Medals." Portrait of Pope by Vertue.

7 Miscellanea. In Two Volumes. Never before Published. Viz. I. Familiar Letters written to Henry Cromwell Esq; by Mr. Pope. II. Occasional Poems by Mr. Pope, Mr. Cromwell, Dean Swift, &c. III.

Letters from Mr. Dryden, to a Lady, in the Year 1699. Volume I. *London: Printed in the Year, 1727. Price 5s.* [and] Miscellanea. The Second Volume. I. An Essay upon Gibing. With a Project for its Improvement. II. The Praise of Women. Done out of French: III. An Essay on the Mischief of giving Fortunes with Women in Marriage. IV. Swifteana: Or Poems by Dean Swift, and several of his Friends. V. Laus Ululae. The Praise of Owls. Translated from the Latin, By a Canary Bird. *London: Printed in the Year, 1727.*

Two volumes; 12mo.

COLLATION: *Vol. I, A–P, 6 leaves each. Vol. II,* [*A*], *4 leaves; B–I, 6 leaves each; K, 2 leaves; B, 12 leaves; A3–A12, 10 leaves; B, 6 leaves; C, 5 leaves; B,C, 6 leaves each; D, 5 leaves.*

With portrait of Pope by Clark and Pine in Vol. I; portrait of Swift by Vertue in Vol. II. There seems to be a variety in Vol. II. Both the Hoe and Lefferts copies have the "Laus Ululae" called for in the title following K2 and do not seem to contain the various pieces found here. This one agrees with them as far as K2 and then omits the "Laus Ululae" and has, instead, the following, each with separate signatures and pagination: "Court Poems"; "Poems on Several Occasions"; "Poems on Several Occasions" (a second collection).

8 Miscellany Poems. Vol. I [–II]. By Mr. Pope. The Sixth Edition. *London: Printed for Bernard Lintot; and sold by Henry Lintot, at the Cross-Keys against St. Dunstan's-Church in Fleetstreet. M.DCC.XXXII.*

Sixth edition; two volumes; 12mo.

COLLATION: *Vol. I, 1 leaf without signature-mark; a, 12 leaves; b, 8 leaves; A–I, 12 leaves each; K, 6 leaves. Vol. II, 2 leaves without signature-marks; A–M, 12 leaves each.*

With portrait by Vertue facing title.

9 Ode for Musick. *London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet. 1713.*

First edition; folio.

COLLATION: *A–C, 2 leaves each.*

With the half-title, reading, "Mr. Pope's Ode on St. Cecilia's Day."

This is one of the rarest of Pope's early publications.

10 The Rape of the Lock. An Heroi-Comical Poem. In Five Canto's. Written by Mr. Pope. *London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet. 1714.*

First complete edition; 8vo.

COLLATION: *A, 4 leaves; B–D, 8 leaves each.*

With six plates by Du Bose after Du Garnier. The first edition of the poem, in two cantos, appeared in Lintott's "Miscellany," 1712. This is the first edition to include the Sylphs.

Pope added three new cantos to the sketch in two cantos published in Lintott's "Miscellany" of 1712, and issued the complete poem in one volume.

11 A Key to the Lock. Or, A Treatise proving, beyond all Contradiction, the dangerous Tendency of a late Poem, entituled, The Rape of the Lock, To Government and Religion. By Esdras Barnivelt, Apoth. *London: Printed for J. Roberts near the Oxford Arms in Warwick-lane. 1715.*

First edition; 8vo.

COLLATION: *A–D, 4 leaves each.*

Written by Pope and published anonymously. It is a mock criticism on "The Rape of the Lock."

12 Windsor-Forest. To the Right Honourable George Lord Lansdown. By Mr. Pope. *London: Printed for Bernard Lintott at the Cross-Keys in Fleet-street. 1713.*

First edition; folio.

COLLATION: *A–E, 2 leaves each.*

13 The Temple of Fame: A Vision. By Mr. Pope. *London: Printed for Bernard Lintott betwixt the two Temple Gates in Fleet-street. 1715.*

First edition; 8vo.

COLLATION: [*A*]–*G, 4 leaves each.*

14 The Iliad of Homer, Translated by Mr. Pope. *London: Printed by W. Bowyer, for Bernard Lintott between the Temple-Gates. 1715–1720.*

First edition; six volumes; 4to.

COLLATION: *The signatures of the 6 vols. are marked nearly continuously, running from A–G, B–I, A–E, B–11 N, chiefly in fours.*

Vol. I has an engraved portrait of Homer by Vertue and engraved double map by John Senex; and there are vignette head- and tail-pieces throughout the six volumes. Vol. II has an engraved plate by I. Harris, facing title; Vol. V has a folding plate of Achilles's shield, facing p. 1458. This is the genuine first edition, with the List of Subscribers in the first volume and the engraved vignettes. Lintott afterward published the folio edition without the Subscribers or the vignettes and sold it for his own profit, but this was printed first and the entire proceeds went to Pope.

15 The Works of Mr. Alexander Pope. *London: Printed by W. Bowyer, for Bernard Lintot between the Temple-Gates. 1717.*

First collected edition; folio.

COLLATION: [*A*], *a–g, B–Z, Aa–Zz, Aaa–Zzz, Aaaa–Zzzz, Aaaaa–Llll, 2 leaves each.*

With folding portrait of Pope by Vertue, facing title. There are at least six issues of this edition, alike in text, but differing in imprint and embellishments. There was also a quarto edition in the same year. "Eloisa to Abelard" and "Elegy to the Memory of an Unfortunate Lady" both appear here for the first time.

16 Another issue, with imprint, *London: Printed by W. Bowyer, for Jacob Tonson at Shakespear's-Head in the Strand, and Bernard Lintot between the Temple-Gates in Fleetstreet. 1717.*

Large paper, with the folding portrait by Vertue. There are engraved vignettes and tail-pieces by Grebelin.

17 Pope's Miscellany. Viz. I. The Basset-Table. II. The Drawing-Room. III. The Toilet. IV. The Looking Glass. V. The Worms. VI. The First Psalm. Translated for the use of a Young Lady. Publish'd faithfully, as they were found in a Pocket-Book taken up in Westminster-Hall, the last Day of the Lord Winton's Tryal. The

Second Edition. *London. Printed for R. Burleigh, in Amen-Corner. 1717. Price Six Pence.*

Second edition; small 12mo.

COLLATION: *A, 2 leaves; B, C, 6 leaves each.*

It is probable that only two poems, "To Mr. Lintott" and "To the Ingenious Mr. Moore," are by Pope, and that E. Curll was partially responsible for the volume. It was first published in 1716, under the head of "Court Poems."

18 Eloisa to Abelard. Written by Mr. Pope. The Second Edition. *London: Printed for Bernard Lintot, at the Cross-Keys between the Temple-Gates in Fleet-Street. MDCCXX.*

Second edition; 8vo.

COLLATION: *A–D, 8 leaves each.*

With engraved frontispiece by S. Grebelin, Jr. With several poems besides the one mentioned in the title. The first edition of "Eloisa" appeared in Pope's Collected Works, 1717.

19 The Odyssey of Homer. [Vignette by Fourdrinier after Kent.] *London: Printed for Bernard Lintot. MDCCXXV.*

First edition; five volumes; 4to.

COLLATION chiefly in fours.

With a portrait of Homer by Vertue, differing from the one which appeared in the "Iliad," in

Vol. I; with head- and tail-pieces by Fourdrinier after Kent throughout the five volumes. This is really the first edition, with the List of Subscribers in Vol. I.

20 The Works of Shakespear. In Six Volumes. Collated and Corrected by the former Editions, By Mr. Pope. *London: Printed for Jacob Tonson in the Strand. MDCCXXV.*

First edition; six volumes; 4to.

The separate title-pages are dated 1723.

21 Several Copies Of Verses On Occasion of Mr. Gulliver's Travels. Never before Printed. *London: Printed for Benj. Motte, at the Middle Temple Gate in Fleet-street. MDCCXXVII.*

8vo.

COLLATION: [*A*]–*D, 4 leaves each. The last leaf is blank and genuine.*

With half-title, "Verses on Mr. Gulliver's Travels. (Price Six Pence.)" This is a separate issue of the preliminary verses which appeared in the 1727 edition of Swift's "Gulliver." The four poems, "To Quinbus Flestrin," "The Lamentation of Glumdalclitch," "The Grateful Address of the Unhappy Houyhnhnms," and "Mary Gulliver to Captain Lemuel Gulliver," are by Pope. A fifth poem, "The Words of the King of Brobdingnag," is sometimes found on a separate signature (* 2 leaves, paged 17, 14, 15, 16) inserted

between pp. 16–17. It is probable that it, also, is by Pope.

21a Another copy, with "The Words of the King of Brobdingnag" (signature *, 2 leaves) inserted.

22 The Dunciad. An Heroic Poem. In Three Books. *Dublin, Printed, London Reprinted for A. Dodd. 1728.*

First edition, first issue; 8vo.

COLLATION: *A, 4 leaves; b, 2 leaves; B–G, 4 leaves each; H, 2 leaves.*

The rare first issue with the first line, "Book and the man I sing," instead of "Books." Verso of H2 blank instead of an advertisement. Lefferts, 1; Thoms, "B."

23 The Dunciad. An Heroic Poem. In Three Books. *Dublin, Printed, London, Reprinted for A. Dodd. 1728.*

First edition, second issue; small 12mo.

COLLATION: *A–E, 6 leaves each; F, 2 leaves.*

With Owl frontispiece. Lefferts, 1A; Thoms, "C." Page viii has only 15 lines, whereas the third issue has 22.

Printed from the same type as the first issue, but with certain corrections and additions. The form is in 12mo.

24 The Dunciad. An Heroic Poem. In Three Books. *Dublin, Printed, London Reprinted for A. Dodd. 1728.*

First edition, third issue; small 12mo.

COLLATION: *A–E, 6 leaves each.*

With Owl frontispiece, differing from that in the first two issues. It seems probable that this was a surreptitious reprint by Curll. Page viii has 22 lines instead of 15 as in the first two issues. Lefferts, 2; unknown to Thoms and Grant.

25 The Dunciad. An Heroic Poem. In Three Books. The Second Edition. *Dudlin, Printed; London, Reprinted for A. Dodd. 1728*

Second edition; 12mo.

COLLATION: *A–E, 6 leaves; F, 2 leaves.*

Some copies have Dublin spelled correctly. Lefferts, 3; Thoms, "D."

26 The Dunciad. An Heroic Poem. In Three Books. The Third Edition. *Dublin, Printed; London, Reprinted for A. Dodd. 1728.*

Third edition; small 12mo.

COLLATION: *A–E, 6 leaves each; F, 2 leaves.*

With Owl frontispiece. Lefferts, 4; it was unknown to Thoms and Grant and should come between Thoms's "D" and Grant's "D2."

27 The Dunciad. An Heroic Poem. In Three Books. Written by Mr. Pope. *London: Printed, and Dublin Re-printed by and for G. Faulkner, J. Hoey, J. Leathley, E. Hamilton, P. Crampton, and T. Benson, MDCCXXVIII.*

Small 8vo.

COLLATION: *4 leaves without signature-marks; B–G, 4 leaves each.*

This has no frontispiece and is the first genuine Dublin edition. Not in Lefferts nor Thoms. It is the first edition in which Pope acknowledges the authorship of the work.

28 The Dunciad, Variorum. With the Prolegomena of Scriblerus. [Vignette of Ass, variety 1.] *London. Printed for A. Dod. 1729.*

4to.

COLLATION: *1 leaf without signature-mark; a, b, B–O, 4 leaves each; P, 2 leaves; Q–X, 4 leaves each.*

Lefferts, 6; Thoms, "F."

29 The Dunciad, Variorum. With the Prolegomena of Scriblerus. [Engraved vignette of Ass, variety 2.] *London. Printed for A. Dob. 1729.*

Small 8vo.

COLLATION: *1 leaf without signature-mark; A–P, a–d, 4 leaves each; e, 2 leaves; f, 1 leaf.*

With the rare leaf of "Addenda to the octavo edition," at end. This is the first octavo variorum edition. Lefferts, 7; Thoms, "G."

30 The Dunciad, with the Prolegomena of Scriblerus in Three Books, From the New Quarto Edition, done at London. *London: Printed, and Dublin Re-printed by and for James Hoey, and George Faulkner at the Pamphlet Shop in Skinner row, opposite to the Tholsel, MDCCXXIX.*

Small 8vo.

COLLATION: [*A*], *4 leaves; B–F, 4 leaves each; G, 2 leaves.*

On F2 begins the "Martiniad," by Theobald, followed by a poem of Congreve's. Not in Lefferts; Grant's "G2."

31 The Dunciad, Variorum. With the Prolegomena of Scriblerus. *London: Printed and Re-printed, for the Booksellers in Dublin, M DCC XXIX. P. Simms Sculp.*

12mo.

COLLATION: *A–S, alternately in eight and four leaves. S4 is blank and genuine.*

With vignette of Ass on title. The signatures of this book are very unusual; it is really a 12mo

arranged in eights and fours. Lefferts, 8; Grant, "G3."

32 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. *London: Printed for Lawton Gilliver at Homer's Head, against St. Dunstan's Church, Fleet-street, 1729.*

Small 8vo.

COLLATION: *A–Z, Aa–Ff, 4 leaves each; Gg, 5 leaves. A3 is wrongly marked A2.*

The earliest edition with Gilliver's name in imprint; with Ass frontispiece, variety 1, facing title, and Owl frontispiece, variety 3, facing p. 51. Lefferts, 9; Thoms, "H."

33 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. The Second Edition, with some Additional Notes. *London: Printed for Lawton Gilliver at Homer's Head, against St. Dunstan's Church, Fleetstreet, 1729.*

Small 8vo.

COLLATION: [*A*]–*C, A, D–Z, Aa–Gg, 4 leaves each. A4* (*repeated*) *is blank and genuine.*

With Ass frontispiece. Numerous additional notes and seven pages of Errata instead of two as in previous editions. Lefferts, 10; Thoms, "K."

34 The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. Written in the Year, 1727. *London: Printed for Lawton Gilliver in Fleetstreet.* [*1733.*]

Small 8vo.

COLLATION: *A–Q, 8 leaves each; R, 4 leaves. A3 is wrongly marked A4.*

With Owl frontispiece, variety 3. From the list of books at the end, we know that this book was not printed earlier than 1733. Lefferts, 13; Thoms, "L."

35 The Dunciad. An Heroic Poem. To Dr. Jonathan Swift. With the Prolegomena of Scriblerus, and Notes Variorum. *London: Printed for Lawton Gilliver, in Fleetstreet. 1736.*

Small 8vo.

COLLATION: *A–Q, 8 leaves each; R, 4 leaves.*

With Owl frontispiece, variety 2. Lefferts, 15; Thoms, "M," and differs from Thoms "L" only in title.

36 The Works of Alexander Pope, Esq; Vol. IV. Containing the Dunciad, with the Prolegomena of Scriblerus, and Notes Variorum. *London: Printed for L. Gilliver, and J. Clarke, at Homer's Head against*

St. Dunstan's Church in Fleetstreet, MDCCXXXVI.

Small 8vo.

COLLATION: *A–Q, 8 leaves each; R, 2 leaves.*

This edition has no frontispiece. Lefferts, 17; Thoms, "N."

37 The New Dunciad: As it was Found In the Year 1741. With the Illustrations of Scriblerus, and Notes Variorum. *London: Printed for T. Cooper at the Globe in Pater-noster Row. MDCCXLII.* [*Price 1s. and 6d.*]

First edition of Book IV; 4to.

COLLATION: [*A*]–*F, 4 leaves each.*

With engraved head-piece and initial letter on p. 1; text filling 39 pp. Lefferts, 19; Thoms, "O."

38 The New Dunciad: As it was found In the Year MDCCXLI. With the Illustrations of Scriblerus, and Notes Variorum. *London, Printed for T. Cooper at the Globe in Pater-noster Row. M DCC XLII.* [*Price 1s. and 6d.*]

Second edition; 4to.

COLLATION: [*A*]–*F, 4 leaves each; G, 2 leaves.*

Without head-piece or engraved initial on p. 1; text filling 44 pp. Lefferts, 20; Thoms, "P."

39 The New Dunciad: As it was found In the Year 1741. With the Illustrations of Scriblerus, and Notes Variorum. *Dublin: Printed by A. Reilly; For G. Ewing, at the Angle and Bible in Dame-Street. M, DCC, XLII.*

12mo.

COLLATION: *A–D, 6 leaves each; E, 5 leaves.*

This is Grant's "O2." Not in Lefferts.

40 The Dunciad, in Four Books. Printed according to a complete Copy found in the Year 1742. With the Prolegomena of Scriblerus, and Notes Variorum. To which are added, Several Notes now first publish'd, the Hypercritics of Aristarchus, and his Dissertation on the Hero of the Poem. *London, Printed for M. Cooper at the Globe in Pater-noster-row, MDCCXLIII.*

4to.

COLLATION: *4 leaves without signature-mark; A–Z, Aa–Ff, 4 leaves each; Gg, 2*

leaves; Dd (repeated), 4 leaves; Ee, 2 leaves.

Advertisement is signed, "W. W.[arburton]." On the back of the title is a note announcing the intended printing of an edition of the "Essay on Man" and the "Essay on Criticism." Copies of these two works, edited by Warburton, but undated, are bound in this copy of the "Dunciad." This is Lefferts, 25; Thoms, "R."

41 A Compleat Key to the Dunciad. *London, Printed for A. Dodd. 1728. (Price 6 d.)*

First edition; small 8vo.

COLLATION: *A, 8 leaves; B, 4 leaves.*

This was written by Edmund Curll, the bookseller.

42 An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope. *London: Printed by L. Gilliver at Homer's Head in Fleet-street, MDCCXXXI. Price 1s.*

First edition; folio.

COLLATION: *[A]–D, 2 leaves each.*

Half-title reads, "Of Taste, an Epistle To the Right Honourable Richard Earl of Burlington, By Mr. Pope." With List of Books printed by Lawton Gilliver on recto of D2.

43 An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his Publishing Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome. By Mr. Pope. The Second Edition. *London: Printed for L. Gilliver at Homer's Head in Fleet-street, MDCCXXXI. Price 1 s.*

Second edition; folio.

COLLATION: *[A]–D, 2 leaves each.*

Half-title, as follows: "Of False Taste, An Epistle To the Right Honourable Richard Earl of Burlington, By Mr. Pope." List of Books printed by Lawton Gilliver on recto of D2.

44 Of the Use of Riches, An Epistle To the Right Honorable Allen Lord Bathurst. By Mr. Pope. *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head against St. Dunstan's Church in Fleet-street, 1732. Price 1 s.*

First edition; folio.

COLLATION: *A, B, 2 leaves each; C, 1 leaf (B and C inserted between A and A2); D–F, 2 leaves each.*

There is another edition collating, A–F, 2 leaves each, but it is undoubtedly later.

45 An Essay on Man. Address'd to a Friend. Part I. *London: Printed for J. Wilford,*

at the Three Flower-de-luces, behind the Chapter-house, St. Pauls. [*Price One Shilling.* [*1733.*]

First edition, second issue; folio.

COLLATION: [*A*]–*E, 2 leaves each.*

The first issue has A, 2 leaves; B, 1 leaf; B–D, 2 leaves each. Both issues of the First Edition have "Part I" on title instead of "Epistle I" as in the Second Edition.

46 An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Pauls.* [*Price One Shilling.*] [*1733.*]

Second edition; folio.

COLLATION: [*A*], *2 leaves; a, 2 leaves, inserted between* [*A*] *and* [*A2*]; *B, C, D, 2 leaves each; 1 leaf without signature-mark.*

47 An Essay On Man. Address'd to a Friend. Part I. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Paul's. MDCCXXXIII.*

The first octavo edition.

COLLATION: *A, B, 4 leaves each; C, 2 leaves.*

It is thought that the parts of the "Essay on Man" were published simultaneously in three sizes, folio,

quarto, and octavo. This octavo edition is reprinted from the first folio edition, with the following variations: The title is dated; "[Price One Shilling.]" is omitted on title-page; p. 15 contains but 20 lines instead of 22 as in the folio, pp. 16–18 being arranged differently to accommodate the additional lines and still contain but 20 lines to the page; p. 19 has therefore 18 instead of 16 lines. "To the Reader" and pp. 6–14 are the same. The line numbers 245–249 are repeated as in the first folio edition.

48 An Essay on Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [*Price One Shilling.*] [*1733.*]

First edition; folio.

COLLATION: *1 leaf without signature-mark; [A]–D, 2 leaves each; E, 1 leaf.*

With the lines unnumbered. The second edition has the lines numbered.

49 An Essay on Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [*Price One Shilling.*] [*1733.*]

Second edition; folio.

COLLATION: *1 leaf without signature-mark; [A]–D, 2 leaves each; E, 1 leaf.*

With the lines numbered.

50 An Essay On Man. In Epistles to a Friend. Epistle II. *London: Printed for J. Wilford, at the Three Flower-de-luces, behind the Chapter-house, St. Paul's. MDCCXXXIII.*

The first octavo edition.

COLLATION: *D, E, 4 leaves each.*

Reprinted from the second folio edition, with the lines numbered. The date is added to the title-page, and "[Price One Shilling.]" is omitted. It is bound with the first octavo edition of Part I (our number 47). Although the signatures and pagination are continuous, the two parts were probably issued separately.

51 An Essay on Man. In Epistles to a Friend. Epistle III. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [*Price One Shilling.*] [*1733.*]

First edition; folio.

COLLATION: [*A*]–*E, 2 leaves each.*

52 An Essay on Man. In Epistles to a Friend. Epistle IV. *London: Printed for J. Wilford, at the Three Flower-de-Luces, behind the Chapter-House, St. Paul's.* [*Price one Shilling.*] [*1734.*]

First edition; folio.

COLLATION: [*A*]–*F, 2 leaves each.*

On recto of F2 is this notice: "Lately Published the three former Parts of An Essay on Man, etc."

53 An Essay on Man. By Alexander Pope Esq. Enlarged and Improved by the Author. With Notes by William Warburton, M.A. [Vignette of Pope.] *London, Printed for John and Paul Knapton in Ludgate-street. MDCCXLV.* [*Price Eighteen Pence.*]

Small 8vo.

COLLATION: *a, b, 4 leaves each; c, 2 leaves; d, A–H, 4 leaves each; I, 2 leaves.*

Engraved frontispiece after a design by Pope. According to Warburton's Advertisement this represents the "Vanity of Human Glory in the false pursuits after Happiness." The lines beneath are from "Essay on Man," iv, lines 287, 288. It is signed, "A. Pope, inv." With autograph note, 4 lines, signature and address, by Pope, inlaid and inserted in front of frontispiece.

54 An Essay on Man. In Four Epistles. By Alexander Pope. *Philadelphia: Printed for B. Johnson, 31, J. Johnson, 147, High Street, & R. Johnson, 2, North Third Street. 1804.*

12mo; 84 pp.

With engraved portrait of Pope, unknown to Stauffer, by C. Tiebout, facing title.

55 An Essay on Man; In Four Epistles to H. St. John, Lord Bolingbroke. To which is added, The Universal Prayer. By Alexander Pope, Esq. *Hartford: Published by Silas Andrus. 1824.*

12mo; 67 pp.

Portrait of Pope by Danforth, facing engraved title.

56 Saggio su l'Uomo. Poema filosofico di Alessandro Pope in cinque Lingue, cioè Inglese, Latina, Italiana, Francese, e Tedesca. *Parma Dalla Reale Stamperia MDCCCI.*

Folio; 487 pp.

57 The First Satire of the Second Book of Horace, Imitated in a Dialogue between Alexander Pope of Twickenham in Com. Midd. Esq; on the one Part, and his Learned Council on the other. *London: Printed by L. G. and Sold by A. Dodd, near Temple-Bar; E. Nutt, at the Royal Exchange; and by the Booksellers of London and Westminster. M. DCC. XXXIII.*

First edition, first issue; folio.

COLLATION: [*A*]–*E, 2 leaves each.*

Without price at foot of title.

58 The First Satire of the Second Book of Horace, Imitated in Dialogue Between Alexander Pope of Twickenham, in Com' Mid' Esq; and his Learned Council. To which is added, The Second Satire of the same Book. By the same Hand. Never before Printed. *London: Printed for L. G. in Fleetstreet, MDCCXXXIV.* [*Price Two Shillings.*]

Folio.

COLLATION: *Title, 1 leaf; A–I, 2 leaves each.*

This is the fifth edition of the First Satire and the first of the Second Satire.

59 An Epistle to the Right Honourable Richard Lord Visct. Cobham. By Mr. Pope. *London: Printed for Lawton Gilliver, at Homer's Head against St. Dunstan's Church in Fleetstreet. 1733.* [*Price one Shilling.*]

First edition; folio.

COLLATION: [*A*]–*E, 2 leaves each.*

With half-title, "Of the Knowledge and Characters of Men: To Richard Lord Cobham, By Mr. Pope." List of books printed by Lawton Gilliver on recto of E2.

60 An Epistle from Mr. Pope, To Dr. Arbuthnot. *London: Printed by J. Wright for*

Lawton Gilliver at Homer's Head in Fleet-street, 1734.

First edition; folio.

COLLATION: *[A]–F, 2 leaves each.*

61 Sober Advice from Horace, to the Young Gentlemen about Town. As deliver'd in his Second Sermon. Imitated in the Manner of Mr. Pope. Together with the Original Text, as restored by the Revd. R. Bentley, Doctor of Divinity. And some Remarks on the Version. *London: Printed for T. Boreman, at the Cock on Ludgate-Hill; and sold by the Booksellers of London and Westminster.* [*Price One Shilling.*]

First edition; folio.

COLLATION: *1 leaf without signature-mark; [A]–E, 2 leaves each; 1 leaf without signature-mark.*

This is undoubtedly by Pope, although he denied it.

62 Of the Characters of Women: An Epistle to a Lady. By Mr. Pope. *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head against St. Dunstan's Church in Fleetstreet, MDCCXXXV.* (*Price One Shilling.*)

First edition; folio.

COLLATION: [*A*], *2 leaves; B, 1 leaf; B (repeated)–D, 2 leaves each; 1 leaf without signature-mark.*

With the rare last leaf of advertisement, which is really the second leaf of B folded around the text.

63 The Works of Mr. Alexander Pope. Volume II. [Vignette.] *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head in Fleetstreet, MDCCXXXV.*

Large paper; folio.

COLLATION: *4 leaves without signature-marks; A–F, H–I, B–S, A, B, A, B, B–Q, A–X, A–C, B–Z, Aa–Zz, Aaa–Kkk, 2 leaves each.*

With vignettes and tail-pieces by Fourdrinier after Kent. This contains the first edition of five of the Epitaphs and of the Second Satire of Dr. John Donne.

64 The Works of Mr. Alexander Pope. Volume II. [Vignette.] *London: Printed by J. Wright, for Lawton Gilliver at Homer's Head in Fleetstreet, MDCCXXXV.*

4to.

COLLATION: *A, B, B–I, 4 leaves each; K, A, 3 leaves each; G–I, 4 leaves each; 1 leaf marked K2; B, C, 4 leaves each; D, 2 leaves;*

**F, 1 leaf; F–K, A–L, A, 4 leaves each; B, 3 leaves; B–Z, Aa–Hh, 4 leaves each.*

With head- and tail-pieces by Fourdrinier after Kent. This is apparently printed from the same type as the folio edition, but is reimposed and there is an additional epitaph, one to Sir Isaac Newton. The Epistles to Bolingbroke and to Several Persons are here arranged in correct order, while in the folio the Second Book comes first.

65 Mr. Pope's Literary Correspondence For Thirty Years; from 1704 to 1734. Being a Collection of Letters, Which passed between him and Several Eminent Persons. Volume the First [–Sixth]. *London: Printed for E. Curll, in Rose-street, Covent Garden. M.DCC.XXXV*[*–XXXVII*].

Six volumes; 8vo.

These volumes were issued separately and are complete in themselves. They contain portraits of Pope, Addison, Congreve, Swift, etc.

66 The First Epistle of the First Book of Horace Imitated. By Mr. Pope. *London: Printed for R. Dodsley at Tully's Head in Pall-mall, and sold by T. Cooper in Paternoster-row, MDCCXXXVII.* [*Price 1s.*]

First edition; folio.

COLLATION: *1 leaf without signature-mark; B–F, 2 leaves each.*

Some copies lack the "e" in "Price" on the title.

67 The Sixth Epistle of the First Book of Horace Imitated. By Mr. Pope. *London: Printed for L. Gilliver at Homer's Head against St. Dunstan's Church in Fleet-street, MDCCXXXVII.* (*Price one Shilling.*)
First edition; folio.
COLLATION: [*A*]–*E, 2 leaves each.*

68 The First Epistle of the Second Book of Horace Imitated. *London: Printed for T. Cooper, at the Globe in Pater-noster-Row. M.DCC.XXXVII.* (*Price One Shilling.*)
First edition; folio.
COLLATION: [*A*]–*G, 2 leaves each.*

69 The Second Epistle of the Second Book of Horace, Imitated by Mr. Pope. *London: Printed for R. Dodsley, at Tully's Head, in Pall-Mall. M.DCC.XXXVII.* (*Price One Shilling.*)
First edition; folio.
COLLATION: [*A*]–*E, 2 leaves each.*

70 Horace His Ode to Venus. Lib. IV. Ode I. Imitated By Mr. Pope. *London: Printed for J. Wright, and Sold by J. Rob-*

erts in Warwick-lane, MDCCXXXVII. (Price Six Pence.)

First edition; folio.

COLLATION: *1 leaf without signature-mark; B, C, 2 leaves each.*

71 Letters of Mr. Alexander Pope, And Several of his Friends. [Vignette of Pope by Richardson.] *London: Printed by J. Wright for J. Knapton in Ludgatestreet, L. Gilliver in Fleetstreet, J. Brindley in New Bond street, and R. Dodsley in Pall-mall, MDCCXXXVII.*

Two volumes; folio.

The title of Vol. II reads: The Works of Mr. Alexander Pope, In Prose. Vol. II. [Ornament.] *London: Printed for J. and P. Knapton, C. Bathurst, and R. Dodsley, MDCCXLI.* With head- and tail-pieces by Fourdrinier after Kent. This was Pope's own edition and was issued in this form to be uniform with his works.

72 One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace. By Mr. Pope. *London: Printed for T. Cooper at the Globe in Pater-noster-row. (Price One Shilling.)*

First edition; folio.

COLLATION: [*A*]–*D, 2 leaves each.*

With list of books printed by T. Cooper on recto of D2.

73 One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace. By Mr. Pope. *London: Printed for T. Cooper at the Globe in Pater-noster-row, MDCCXXXVIII.* (*Price 1s.*)

Second edition; folio.

COLLATION: [*A*]–*D, 2 leaves each.*

With two lines of errata at foot of p. 10, and a list of books printed by T. Cooper on recto of D2.

74 One Thousand Seven Hundred and Thirty Eight. Dialogue II. By Mr. Pope. *London: Printed for R. Dodsley at Tully's Head in Pall-mall, MDCCXXXVIII.* (*Price One Shilling.*)

First edition; folio.

COLLATION: [*A*]–*D, 2 leaves each.*

75 The Universal Prayer. By the Author of the Essay on Man. *London: Printed for R. Dodsley, at Tully's-Head, in Pall-mall. MDCCXXXVIII.* (*Price Six-Pence.*)

First edition; folio.

COLLATION: *4 leaves without signature-marks.*

76 A Supplement to Dr. Swift's and Mr. Pope's Works. Containing I. Miscellanies, by Dr. Arbuthnot. II. Several Pieces, by Dr. Swift and Mr. Pope. III. Poems on Several Occasions. Now first Collected into One Vol. This Volume contains all the Pieces in Verse and Prose published by Dr. Swift and Mr. Pope in their Miscellanies, which are not printed in Mr. Faulkner's Edition of the Dean's Works in Six Volumes, or Mr. Pope's in Four Volumes. *Dublin: Printed by S. Powell, For Edward Exshaw at the Bible on Cork-hill, over-against the Old Exchange. MDCCXXXIX.*

Small 12mo.

COLLATION: *3 leaves without signature-marks; a, 4 leaves; A–O, 12 leaves each; P, 8 leaves.*

77 The Works of Alexander Pope, Esq; Vol. I Part I[–Vol. III, Part II.] *London: Printed for Henry Lintot. MDCCXLIII.* [The parts have different imprints and are dated 1741–43.]

Six parts in three volumes; small 8vo.

Portrait of Pope by Vertue, facing title of Vol. I.

77a The Works of Alexander Pope. New Edition. Including several hundred unpublished

Letters, and other new Materials. Collected in part by the late Rt. Hon. John Wilson Croker. With Introductions and notes by Rev. Whitwell Elwin, [and William John Courthope, M.A.] *London, 1871*[*–86*].

Ten volumes; 8vo.

78 Addison, Joseph. Cato. A Tragedy. *London, 1713.*

Containing a Prologue by Pope, 2½ pp.

79 Steele, Sir Richard. Poetical Miscellanies. *1714.*

The rare first edition with the date on title "MDDCXIV." instead of "MDCCXIV." as it should be. Containing the "Wife of Bath's Prologue" and two translations from Homer, by Pope. This is their first appearance in print.

80 Dryden, John. The Art of Painting: by C. A. DuFresnoy. *London, 1716.*
Second edition.

Containing the first edition of Pope's poem to Jervas, A6–A8.

81 [Wesley, Samuel.] Neck or Nothing: A Consolatory Letter from Mr. D-nt-n to Mr. C-rll. *1716.*

With the very rare frontispiece, representing (1) Curll being tossed in a blanket by the Westminster scholars; (2) Curll being birched; (3) Curll on his knees asking pardon. This is the only known representation of Curll.

82 Gay, John. Three Hours after Marriage. *London, 1717.*

Pope and Arbuthnot were partially responsible for this play, but when it failed and was much criticized for its indecency, they threw the entire blame on Gay. Pope wrote the Prologue.

83 Parnell, Thomas. Poems on Several Occasions. *London, 1722.*

Pope edited this collection and also wrote the dedication in verse to Robert, Earl of Oxford and Mortimer, A2 and A3.

84 Cythereia. *London, 1723.*

Containing the first edition of Pope's "Verses Occasioned By Mr. Tickell's Translation of the First Iliad of Homer," pp. 90–92.

85 The Altar of Love. *London, 1727.*

With the first edition of the "Epitaph on the Monument of Secretary Craggs, in Westminster-Abbey" on verso of (D5). Also contains a section entitled "Popeana," pp. 1–40.

86 A Compleat Collection of all the Verses, etc. Which have been occasioned by the Publication of Three Volumes of Miscellanies by Pope and Company. *London, 1728.*

With engraved frontispiece, a parody on Pope and the "Dunciad." See Portrait No. 90.

87 Gulliveriana: Or, A Fourth Volume of Miscellanies. *London, 1728.*

With an engraved frontispiece, a caricature of Swift and Pope. See Portrait No. 91.

88 Of Verbal Criticism: An Epistle to Mr. Pope. *London, 1733.*

89 The State Dunces: Inscrib'd to Mr. Pope. *London, 1733.*

90 [Montagu, Lady Mary Wortley.] Verses address'd to the Imitator of The First Satire of the Second Book of Horace. By a Lady. *London, n. d.*

91 A Proper Reply to a Lady. By a Gentleman. *London, n. d.*

92 Pope Commemoration, 1888. Loan Museum. Catalogue of the Books, Autographs, Paintings, Drawings, Engravings, and Personal Relics, exhibited in the Town Hall, Twickenham, July 31st to August 6th, 1888. [*Richmond, Surrey, 1888.*]

One of one hundred copies printed on vellum paper.

93 Alexander Pope. Notes towards a Bibliography of Early Editions of his Writings. A Catalogue of Marshall C. Lefferts's great Collection of First and Later Editions of the Works of Alexander Pope, with the Autograph Manuscript of An Essay on Man. Offered for sale by Dodd, Mead & Company, New York. [*New York, 1910.*]

One of fifty special copies.

AUTOGRAPHS AND MANUSCRIPTS

94 Autograph Signature and Inscription, "A. Pope. Twikenham. (from faithful W.)" on title of Ambrose Phillips's "To the Honourable Miss Carteret." 1725. Also "A. Pope. Twikenham" on fly-leaf facing title.

95 Autograph Signature and Inscription, "A. Pope. Twikenham." on title of James Bramston's "Man of Taste." 1733.

96 Autograph Manuscript, 4 pp., 4to, entitled "Alterations to the Pastoralls. (The Solutions of the Queries are written by Mr. Walsh)."

This is the original autograph manuscript of Pope's "Pastorals," which were first printed in Dryden's "Miscellany," Part Six, 1709. It contains Pope's original lines, with an alternative and a query concerning the change, for fourteen different places in the "Pastorals"; these were sent to William Walsh, and below the query he has written his answer, which Pope generally followed in the printed version. Pope claimed that the "Pastorals" were written in 1704, but, as he was known to fix erroneous dates to his pub-

lications and as it is doubtful whether he ever met Walsh before the latter part of 1705, this correspondence probably took place between the end of 1705 and early in 1708, when Walsh died.

97 Autograph Manuscript of "An Essay on Man." Four "Epistles" on sewed and loose sheets of varying sizes.

Epistle I: One leaf with title, and six numbered leaves, all but the last containing writing on both sides. Sewed; 8vo.

Epistle II: Wrapper and three leaves. fol.

Epistle III: Wrapper, one leaf, ten numbered pages, and two leaves. Various sizes.

Epistle IV: [To verse 126] Wrapper and three leaves, the under part of wrapper being filled with writing on both sides. fol.

Although Pope is known to have rewritten the manuscript of "An Essay on Man" several times, this seems to be his first draft of Epistles II–IV. They are very closely written on loose sheets of several shapes and sizes, and are full of erasures and corrections. Epistle III, in particular, shows much rewriting, and possibly something of Pope's method of composition, the beginnings of lines being planned thus:

Tis not for thee
Joy
Tis
Loves
The
Shares

Epistle I has comparatively few changes, and is written in a portion of a blank book, into which

it was apparently copied by Pope from an earlier draft.

98 Autograph Manuscript of "An Essay on Man." Epistles I to III. 43 pp. (four of which are blank); 4to.

A later manuscript than the preceding, carefully written by Pope in a blank book. Each Epistle has a heading in capitals, drawn in by Pope. Again, the first book has very few alterations, while the later ones are much changed and rewritten, though not as much as in the earlier draft. The text of the two manuscripts differs materially, and both are different from the text of the first printed edition.

Both manuscripts were once owned by Jonathan Richardson, son of the painter, who wrote that Pope gave them to him "for the pains I took in collating the whole with the printed editions, at his request."

In the same book at the end are found eight lines of verse, with heading "Incipit Liber Secundus. Epistl. I. Of Ye Limits of Reason."

99 Essay on Man. Epistles I to IV. *London, [1733–34]*.

First edition, 4 parts in one volume, folio.

The first edition of each of the Epistles, with manuscript corrections throughout in Pope's autograph. We note a few of the most interesting:

EPISTLE I

Line 6,
"A mighty Maze! of walks without a Plan;"
Corrected to,
"A mighty Maze! but not without a Plan;"

Line 122,
"Pronounce He acts too little, or too much;"
Corrected to,
"Say, here he gives too little, there too much;"
Lines 217–218,
"No self-confounding Faculties to share;
No Senses stronger than his brain can bear."
Corrected to,
"No Powers of Body or of Soul to share
But what his Nature and his State can bear."

EPISTLE II

Lines 1–2,
"Know then Thyself, presume not God to scan;
The only Science of Mankind is Man."
Corrected to,
"Know then Thyself, presume not God to scan;
The proper study of Mankind is Man."

EPISTLE III

Lines 71–72,
"The favour'd Man, by touch AEtherial slain;
Not less foresees the Stroke, or feels the Pain."
Corrected to,
"Which sees no more the Stroke, or feels the pain;
Than favour'd Man, by Touch AEtherial slain;"
These manuscript corrections were followed in the later editions of the poem.

100 Autograph Letter Signed, 1 page, 4to, with address. To "William Fortescue Esq." "Oct. 28".

Inviting him to visit Pope and his mother as soon as he was well enough to come, and expressing great affection for him.

101 Autograph Document Signed, slip, 5 lines, signed and dated "June 28th. 1715."

To Mr. Lintott (the bookseller), authorizing him to deliver the first volume of Homer to Mr. Sam Smith, the bearer.

102 Original crayon sketch of Pope, full-length in profile, by Mr. Hoare; with autograph note by Joseph Wharton on back: "This is the only Portrait that was ever drawn of Mr. Pope at full length. It was done without his knowing it, as he was deeply engaged in conversation with Mr. Allen in the Gallery at Prior Park, by Mr. Hoare who sat at the other end of the Gallery. Pope wou'd never have forgiven the painter had he known it. He was too sensible of the deformity of his person to allow the whole of it to be represented. This drawing is therefore exceedingly valuable as it is an Unique of this celebrated Poet." 6 by 3⅜ inches.

With engraving of the same, inscription, "To front Page IX [A5] of Vol. I." Signed, "R. Conde sculp. Published June 1, 1797, by Cadell & Davies, Strand." 6 by 3⅜ inches.

PORTRAITS

Dimensions are given in inches, the height being placed first. The measurements include only the engraved work, exclusive of inscriptions.

THE FIRST KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope standing at a table with a book in his hands, with cap on his head, which faces slightly to observer's right; landscape background.

1 I. SMITH FEC. ET EX. 1717. *Mezzotint.*

Portrait in rectangle. Ins: *Mr. Alexander Pope, AEtˢ 28. G. Kneller, S. R. Imp. et Mag. Brit. Baronets. Pinx, 1716.*

12½ × 9⅝.

2 ENGRAVED BY CAROLINE WATSON, 1808. *Stipple.*

Portrait in oval frame. Ins: *Pope. Published Janʸ 20, 1808 by Richard Phillips, 6 New Bridge Street.*

2 11/16 × 2 1/16.

3 Same plate. Proof before all letters.

4 [F. KYTE] J. BOWLES EX. *Mezzotint.*
Portrait in laurel frame. Ins: *Alexdr. Pope Esq. Natus A.D. 1688.*
$6\frac{1}{8} \times 4\frac{7}{8}$.
One of four portraits on a plate which appeared in Bowles's "Worthies of Britain."

5 BUSCH FEC. 1743. *Line.*
Portrait in oval frame resting on pedestal. Ins: *Mr. Alexander Pope.*
$5\frac{5}{8} \times 3\frac{3}{8}$.

6 CLARK & PINE SC. *Line.*
Portrait in oval frame resting on base. Ins: *Mr. Alexander Pope.*
$4\frac{3}{4} \times 2\frac{3}{4}$.

7 Later state of the same plate.

8 P. SIMMS SCULPTS. *Line.*
Portrait in oval frame on base. Ins: *Mr. Alexander Pope.*
$4\frac{13}{16} \times 2\frac{7}{8}$.

9 PHOTOGRAVURE AFTER NO. 1. In rectangle.
$4\frac{5}{16} \times 3\frac{1}{4}$.

10 ANONYMOUS. *Line.*

Portrait in oval frame on base. Ins: *Mr. Pope.*

$4\frac{3}{4} \times 2\frac{13}{16}$.

Facing title of Pope's "Literary Correspondence," 1735.

11 ANONYMOUS. *Line.*

Portrait in oval, in rectangle; with background of several cards containing selections from Pope, music, medal, etc. Ins. at bottom of rectangle: *Mr. Alexander Pope.*

Rectangle measures $3\frac{1}{8} \times 2\frac{5}{8}$.

Although unsigned, this is probably by Bickham.

12 ANONYMOUS. *Mezzotint.*

Reversed portrait in oval, in rectangle. Ins: *Mr. Alexander Pope. Kneller Barot. pinx.*

$6\frac{13}{16} \times 4\frac{7}{8}$.

13 ENGRAVED BY W. EVANS, FROM A DRAWING BY GARDNER. *Stipple.*

Reversed portrait in rectangle. Ins: *Alexander Pope. From an enamelled Painting in Miniature, given by Pope, to Mrs. Nugent —Now in the Marquis of Buckingham's Collection at Stowe. Published by Cadell &*

Davies, Strand, and the other Proprietors May 1, 1807.

$3\frac{3}{4} \times 3\frac{1}{8}$.

14 Same plate. Proof before all letters, on India paper.

15 G. VERTUE S. *Line.*

Reversed portrait in oval on base, within rectangle. Ins: *Mr Alexander Pope.*

$4\frac{7}{8} \times 2\frac{13}{16}$.

16 GRAVÉ PAR WILL EN 1745. *Line.*

Vignette in oval frame, with wreath and ribbon decoration. Ins. above: *Alexe. Pope.* Below: *Peint en 1722 par Kneller.*

$2\frac{7}{8} \times 4\frac{7}{8}$.

On title-page of "Essai sur L'Homme, par Monsieur Alexandre Pope," 1745.

17 J. KORNLEIN SCULPS. *Line.*

Portrait in oval frame, drapery, garlands, and cupids surrounding it; two female figures below. Ins. on ribbon above: *Alexan. Pope.*

$4\frac{7}{8} \times 2\frac{7}{8}$.

18 E. VERHELST SCULP: MANNHEIM. *Line.*

Portrait in oval frame, with wreath and ribbon decoration, in rectangle. Ins. on ribbon above: *Alex. Pope.*

4 9/16 × 2 7/8.

19 MARILLIER ORNAM. DEL. LE BEAU GRAVEUR DE MGR. LE DUC DE CHARTRES. *Line.*

Portrait in oval frame, surrounded by wreath; tablet below, with Cupid and Pan as supporters; inclosed in rectangle. Ins. on tablet: *Alexandre Pope né a Londres le 6 Juin 1688, mort le 30 may 1744. Kneller pinxit 1722.*

5 9/16 × 3 1/2.

THE SECOND KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope seated at table, head with cap on, resting on left hand; half-length, body facing front, head facing slightly to observer's right.

20 PARR SCULP. *Line.*

Portrait in rectangle. Ins: *Kneller pinx, 1722. Mr. Pope.*

4 3/16 × 3 1/8.

21 ENGRAVED BY J. SWAINE. *Stipple.*

Portrait in rectangle. Ins: *Alexander Pope. Published by Richard Beckley, 29 Marylebone Street, Piccadilly.*

$3\frac{11}{16} \times 3$.

22 Same plate. Proof on India paper.

23 ANONYMOUS. *Stipple.*

Portrait enclosed in octagonal line. $3\frac{11}{16} \times 3\frac{1}{8}$.

24 HOLL SCULP. *Stipple.*

Portrait in oval, surrounded by single line.

$2\frac{1}{16} \times 1\frac{5}{8}$.

This print appears at the top of a page containing a biography of Pope in forty-seven lines.

THE THIRD KNELLER TYPE

Engravings after a portrait by Sir Godfrey Kneller, representing Pope in a wig; half-length in oval frame, with architectural base and top; body facing front, head facing slightly to observer's right.

25 RAVENET SCULP. *Line.*

Portrait in oval frame. Ins. on base: *Alexander Pope Esqr. AEtatis 24. Kneller pinx.*

$8\frac{15}{16} \times 6\frac{1}{4}$.

26 ANONYMOUS. *Line.*

Portrait in oval frame, surrounded by wreath; globe, etc., below. 5 × 3⅛.

Proof on India paper, of which we have not the print and therefore cannot identify the engraver.

27 FRUSSOTTE SCULP. *Line.*

Reversed portrait in oval frame resting on base, within rectangle. Ins. on base: *Alexandre Pope Né à Londres le 6 Juin 1688. Mort le 30 Mai 1744.* Below: *Kneller Pinxt. Edition de Cazin.* 3½ × 2¼.

28 GEO. VERTUE SCULPSIT. *Line.*

Reversed portrait in oval frame on stone base. Ins: *Mr. Pope.* 13⅞ × 9⅞.

From Pope's "Works," 1717, where it is folded.

29 PARR SCULP. *Line.*

Reversed portrait in oval frame on base, within rectangle. Ins: *Mr. Pope.* 4 11/16 × 2⅞.

30 D. COSTER SCULPSIT. *Line.*

Portrait in oval frame on base, within rectangle. Ins: *Mr. Pope.* 5¼ × 3¼.

THE FOURTH KNELLER TYPE

Engraving after a portrait by Sir Godfrey Kneller, representing Pope's head and shoulders in profile, facing observer's right, head crowned with leaves.

31 PARR SCULP. *Line.*

Portrait in circle, surrounded by snake with tail in mouth, in rectangle. Ins: *Kneller pinx. Mr. Pope, Horatius Anglicanus.*

4⅛ × 3⅛.

THE FIRST RICHARDSON TYPE

32 J. RICHARDSON F. 1736. *Etching.*

Portrait in wig; head facing slightly to observer's right. Ins: *Alex. Pope. Amicitiae causa.*

6 × 5.

THE SECOND RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; head in profile, facing observer's right; with natural hair.

33 J. RICHARDSON FECIT, 1738. *Etching.*

Portrait of bust, with fur collar. Ins: ΟΥΤΟΣ ΕΚΕΙΝΟΣ. *Mr. Pope.*

4⅜ × 3 7/16.

34 J. RICHARDSON F. *Etching.*

Portrait of bust without fur collar, in circle. Ins: *Amicitiae Causa.*

$3^{11}/_{16} \times 3^{3}/_{4}$.

Vignette on title-page of Pope's *Letters,* 1737.

35 MOREAU INV. ET FECIT, 1766. *Line.*

Portrait of bust in oval frame, in elaborately decorated rectangle. Ins. on curtain: *Pope.*

$5^{3}/_{4} \times 3^{1}/_{4}$.

36 PARR SCULP. *Line.*

Reversed portrait of bust on stone pedestal. Ins. on cartouche on pedestal: *Pope.*

$5^{3}/_{4} \times 3^{1}/_{2}$.

37 SYSANG SC. *Line.*

Reversed portrait, copy of the preceding. Ins: *Pope.*

$5^{7}/_{16} \times 3^{1}/_{4}$.

Facing title of "Oeuvres Diverses de Pope." Amsterdam, 1754.

38 ENGRAVED BY T. HOLLOWAY. *Line.*

Reversed portrait in rectangle, with fur collar. Ins: *Alexander Pope Esq. From a Picture painted by J. Richardson in the possession of Benjn. Way Esqr. Published*

January 1st 1797 by Cadell and Davies Strand London.

$5 \times 4\frac{1}{8}$.

39 ANONYMOUS. *Line.*

Proof before all letters, on India paper. Engraver unknown; closely resembling preceding plate.

$4\frac{11}{16} \times 3\frac{11}{16}$.

40 NEAGLE SC. *Line.*

Reversed portrait in oval, with fur collar. Ins: *Alexander Pope Esq. London, Published Sep. 1, 1802 by Longman & Rees, Paternoster Row.*

$3\frac{1}{4} \times 2\frac{9}{16}$.

41 H. J. DA SILVA INV. ET DEL. G. F. DE QUEIROZ SCULP EM LXA. 1815. *Line.*

Reversed portrait in oval, surrounded by wreath, resting on base, with Pan and Cupid as supporters. Ins: *Alexandre Pope O Maximo dos Poetas Inglezes.*

$7\frac{1}{2} \times 6$.

42 THORNTHWAITE SCU. *Line.*

Portrait in oval, surmounted by wreath, tablet below, within rectangle. Ins. on

tablet: *Alex. Pope Esqr.* Below: *Printed for John Bell near Exeter Exchange Strand London Mar. 1st, 1777.*

4 × 2 5/16.

THE THIRD RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; head and shoulders facing slightly to observer's left, with natural hair, fur collar.

43 HARDING SCULPT. *Line.*

Portrait in oval, within rectangle. Ins. at top: *Literary Magazine.* Below: *Alexander Pope Esqr. From an Original Painting by Mr. Richardson.*

4 × 3 1/8.

44 Same plate. Later state, with engraver's name and all inscription except *Alexander Pope Esqr.* erased.

45 NACH HARDING VON T. C. BOCK. JULY 1797. *Stipple.*

Portrait in oval, within rectangle. Ins. above: *Englische Blaetter. VIIr. Bd.* Below: *Alexander Pope Esqr.*

3 15/16 × 3 1/8.

46 R. CLAMP SCULP. *Stipple.*

Portrait in rectangle, without fur collar. Ins: *A. Pope Esqr. From an Original Picture by Richardson. in the Possession of Anthony Storer Esqr. Pub. Feb. 20, 1793, by E & S Harding, Pall Mall.*

$4\frac{5}{16} \times 3\frac{11}{16}$.

47 Same plate. Later state, entirely retouched, with the inscription badly erased and six lines signed, in facsimile of Pope's writing, printed over it. Ins: *Richardson Pinxt. Published as the Act directs from the Original Jan. 1, 1806.*

THE FOURTH RICHARDSON TYPE

Engravings after a portrait by Jonathan Richardson; half-length, in loose cloak, head with cap, slightly facing observer's left.

48 ENGRAVED BY C. PICART FROM A DRAWING BY GARDNER. *Stipple.*

Portrait in rectangle. Ins: *Alexander Pope. From a Picture by Richardson, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

$4\frac{1}{16} \times 3\frac{1}{4}$.

49 Drawn by T. Uwins. Engraved by C. Warren. *Line.*

Portrait in rectangle. Ins: *Alexander Pope. From a Picture by Hudson in the Collection of the Most Honourable the Marquess of Buckingham.*

$4 \times 3\frac{3}{16}$.

Although this is inscribed, "From a Picture by Hudson," it is undoubtedly after Richardson, and the inscription is wrong. It is from the "Effigies Poeticae."

50 Same plate. Proof before all letters, on India paper.

THE POND-VANLOO TYPE

Engravings in the same style, ascribed variously to Pond, Kneller, and Vanloo; we have not seen any English print in this style with inscription "after Kneller," and cannot determine whether Pond and Vanloo copied from Kneller or whether there were three portraits all from life. The portrait is half-length, seated at table, head resting on left hand, facing slightly to observer's left, with small wig.

51 J. Houbraken sculps. Amst. 1747. *Line.*

Portrait in oval frame, surrounded with emblematic decorations, vignette of Apollo and

Muses below in frame. Ins. on foot of frame: *Alexander Pope Esq.* Below: *A. Pond pinxit. In the Possession of Mr. Arthur Pond. Impensis T. & P. Knapton Londini.*

13½ × 8¼.

52 J. Stow sculp. *Line.*

Portrait in rectangle, medallion set in ribbon and leaves below. Ins. at top: *Alex. Pope.* Below: *A. Pond pinx. Published by R. Bowyer, Historic Gallery, May 12, 1794.*

12¼ × 8¼.

53 Jas. White sculp. *Stipple.*

Portrait in rectangle. Ins: *A. Pond pinxt. A. Pope. London: Published by Thomas Kelly Paternoster Row Sep. 1, 1829.*

3⅛ × 2⁷⁄₁₆.

Proof on India paper.

54 Engraved by Jas. White. *Stipple.*

Portrait in rectangle, surrounded by drapery, head of Minerva and two Muses above. Ins. on base: *Alexander Pope.* Below: *A. Pope Painted by A. Pond; London, Published by Thomas Kelly 17, Paternoster Row. 1830.*

8 × 4¼.

55 P. AUDINET SCULP. *Line.*
Portrait in oval, in rectangle. Ins: *A. Pond pinxt.*
$4\frac{1}{16} \times 2\frac{9}{16}$.

56 ANONYMOUS. *Stipple.*
Portrait in oval. Ins: *Alexander Pope Esqr. Published Dec. 1, 1800, by H. D. Symonds 20 Paternoster Row.*
$5\frac{3}{8} \times 3\frac{3}{8}$.
Printed in color.

57 CHAPMAN SCULP. *Stipple.*
Portrait in oval, with remarque below, a swan on the water. Ins: *A. Pope Engraved for the Encyclopaedia Londinensis March 1821.*
$5\frac{5}{8} \times 3\frac{5}{8}$.

58 Same plate. Another copy printed in color and retouched by hand.

59 ANONYMOUS. *Stipple.*
Portrait in rectangle. Ins: *Alexr. Pope.*
$3\frac{3}{8} \times 2\frac{5}{8}$.

60 ANONYMOUS. *Stipple and Line.*
Portrait in rectangle.
$3\frac{5}{16} \times 2\frac{5}{8}$.

61 ANONYMOUS. *Line.*

Portrait in oval on pedestal, within rectangle, copy of our No. 51.

$5\frac{1}{4} \times 3\frac{3}{16}$.

62 ANONYMOUS. *Line.*

Portrait in oval, surrounded with drapery, on pedestal, within rectangle. Ins: *Alex. Pope. Esq.*

$5 \times 2\frac{15}{16}$.

63 A. B. SC. *Line.*

Portrait in oval frame, surmounted by head of Homer, on pedestal, within rectangle. Ins. above: *Plate I. Vol. I facing ye Title.*

$4\frac{1}{4} \times 2\frac{1}{2}$.

64 ANONYMOUS. *Line.*

Portrait. Ins: *A. Pope.*

$3\frac{5}{8} \times 3\frac{3}{4}$.

65 ANONYMOUS. *India-ink drawing.*

Engraver's drawing in oval, within rectangle. Ins: *Alex. Pope.*

$9\frac{7}{16} \times 6\frac{11}{16}$.

66 THOMSON SCULP. *Line.*

Reversed portrait in oval, with forty lines of biography below. Ins: *A. Pond pint. Pub-*

lish'd by Harrison & Co. April 1, 1794 Alexander Pope, Esq.

1⅞ × 1⁷⁄₁₆.

67 ANONYMOUS. *Line.*
Reversed portrait in oval on base, within rectangle; vignette in frame on base. Ins. on oval frame: *Alexander Pope Esq.* Above: *For the London Magazine.*

6¾ × 4⅛.

68 J. COLLYER SCULP. *Line.*
Reversed portrait in oval frame on pedestal, within rectangle. Ins. on pedestal: *Alexander Pope Esqr.*

6⅛ × 4.

69 H. ADLARD SC. *Stipple.*
Reversed portrait in rectangle. Ins: *Alexander Pope. London: Published June 1, 1821, by Wetton and Jarvis, 65, Paternoster Row.*

1⅞ × 2³⁄₁₆.

On India paper.

70 P. WILSON. *Etching.*
Reversed portrait in circle. Ins: *A. Pope, Esqr. A de la Demande de ma Chere est tres estimable Amie Mademoiselle Rayment,*

cette piece etait Gravé avec ma sincere préférence De Regard & avec respect humblement Dedié par Votre tres Humble & tres Obeisante Serviteur P. Wilson. $2\frac{1}{8} \times 2\frac{1}{8}$.

71 ENGRAVED BY LS. SCHIAVONETTI. *Line.*
Portrait in oval, with drapery, pitcher, and vignette, within rectangle. Ins: *Drawn by E. F. Burney. A. Pope.* $4\frac{13}{16} \times 3\frac{1}{2}$.

72 C. GRIGNION SCULP. *Line.*
Portrait in oval on base, within rectangle. Ins. above: *Universal Magazine, October, 1747.* Below: *Alexander Pope Esqr. Vanlo pinx.* $6\frac{3}{16} \times 3\frac{13}{16}$.

73 MILLER SCULP. *Line.*
Portrait in oval on pedestal, surrounded by drapery, with flowers, etc., within rectangle. Ins. on pedestal: *Alexr. Pope Esqr.* Below: *Vanloo pinx.* $5\frac{7}{8} \times 3\frac{5}{8}$.

74 H. ROBINSON SC. *Line.*
Portrait in rectangle. Ins: *Vanlo pinx. A. Pope. Published by William Pickering, May 1831.* $2\frac{7}{8} \times 2\frac{13}{16}$.
Proof on India paper. From Pickering's Aldine Poets.

THE JERVAS TYPE

Engravings after a portrait by Charles Jervas; full-length, seated in arm-chair facing observer's left, curtain and books in background.

75 J. H. ROBINSON SCULP. *Line.*

Portrait in rectangle. Ins: *Jervas pinxit. Alexandre Pope.* [Three lines of Italian.] *Facsimile da Escritura de Pope. 'Approach, great Nature studiously behold.' A Pope.*

$6\frac{3}{4} \times 4\frac{15}{16}$.

76 Same plate. Proof on India paper; before all inscription except *Jervas pinxit* and name of engraver.

77 CALDWELL SCULP. *Line.*

Portrait of head and shoulders only, in oval with wreath and ribbon decoration, on pedestal, within rectangle. Ins. on pedestal: *Pope.* Below: *Jarvis Pinxt.*

$4\frac{11}{16} \times 2\frac{3}{4}$.

78 AVELINE SCULP. *Line.*

Imaginary portrait; seated at table, head resting on left hand and facing slightly toward observer's right; in rectangle. Ins: *Alexr. Pope Esqr.*

$4 \times 2\frac{5}{16}$.

THE RYSBRACK TYPE

Engravings after the Rysbrack bust; head in profile, facing observer's left, with natural hair.

79 ENGRAVED BY MME. BOVI, PUPIL TO F. BARTOLOZZI R. A. *Stipple.*

Portrait after the bust, in oval. Ins: *Drawn by I. Brown. Alexander Pope. From the fine Original Bust by Rysbrack in the Possession of Wm. Seward Esqr. London Publish'd by Mrs. Brown, at Mr. Middleton's No. 162, Strand, Feby. 1788.* $10\frac{7}{16} \times 8$.

80 Same plate. Proof before Pope's name and two lines of inscription were added.

81 RAVENET SCULPSIT. *Line.*

Portrait in medallion on monument. Ins. on tablet: *Alexandro Pope M. H. Gulielmus Episcopus Glocestriensis Amicitiae causa fac. cur. MDCCLXI.* [Seven lines inscription.] Below: *S. Wale delint.* $5\frac{15}{16} \times 2\frac{3}{4}$.

82 J. W. M. INVE: ET FECIT 1742. *Line.*

Portrait in medallion on monument, with medallion of Warburton below. $4\frac{5}{8} \times 2\frac{15}{16}$.

Facing title of "Works of Pope." Berlin, 1762.

83 P. W. Tomkins sculp. Pupil of F. Bartolozzi. *Stipple.*

Portrait on pedestal, three of the Muses with books, crown, etc.; in oval. Ins: *Ang. Kauffman ivt. The Muses crowning the Bust of Pope.* [Two lines by Lyttelton.] *Published as the Act directs 1 March 1783, by S. Watts, No. 3 Featherstone Buildings Holborn.*

4 × 5 1/16.

84 Anonymous. *Line.*

Portrait in oval, within rectangle; facing slightly to observer's right. Ins: *Alex: Pope Esq. Æta. LIII. to front Vol. 7.*

4 1/8 × 2 1/2.

THE DAHL TYPE

Engravings after portrait by Michael Dahl; half-length, in wig, with loose gown, facing to observer's right.

85 Engraved by Robt. Cooper. *Stipple.*

Portrait in rectangle. Ins: *N. Dahl pinxt 1727. Alexander Pope Ætat. 29 Published by John Bell Proprietor of the Weekly Mes-*

senger Southampton Strt. Strand for the 40th Number of La Belle Assemblee Jany. 1st. 1809.

$5\frac{3}{16} \times 4\frac{1}{2}$.

86 Same plate. Proof on India paper.

THE HOARE TYPE

Engraving after a drawing by William Hoare; full-length standing, facing observer's right. The original of this print is our Book No. 102.

87 R. CONDE SCULP. *Etching.*

Portrait in rectangular line. Ins: *To front Page IX [A5] of Vol. 1. Published June 1, 1797, by Cadell & Davies Strand.*

$6 \times 3\frac{1}{2}$.

POPE, ALLEN, AND WARBURTON

88 ON STONE BY R. J. LANE. *Lithograph.*

Portraits of Pope seated at table, Allen in arm-chair, Warburton standing. Ins: *Painted by E. Kilvert. Pope, Allen & Warburton. (At Prior Park.) M. & N. Hanhart, Lith. Printers.*

$3\frac{1}{2} \times 5\frac{3}{8}$.

CARICATURES

89 ANONYMOUS. *Line.*

Engraving of a monkey with Pope's head, crouched on a pedestal, with left arm leaning on pile of Pope's works, head supported by left hand, scroll from books, lettered, *The Dunciad with Notes Variorum.* A donkey standing beside pedestal, with scroll hanging from his left ear, lettered, *A Letter to the Publisher.* On the pedestal is inscription, *His Holiness and his Prime Minister.* Below, fourteen lines of inscription, and *Sold by the Print-sellers of London and Westminster. price 6d.*

11 × 8⅛.

90 ANONYMOUS. *Line.*

Engraving of a pedestal composed of books by Pope, with a chained monkey in front, owls in the air, and a manikin on crutches, with Pope's face and the legs of a donkey standing on the pedestal.

5⅞ × 3 11/16.

Frontispiece of "A Compleat Collection of all the Verses etc." London, 1728. See our Book No. 86.

91 ANONYMOUS. *Line.*

Engraving of Swift and Pope holding between them a volume, entitled *Miscel: last Vol.;* above is a star with inscription, *Stella!;* below are various grotesque figures with Latin inscriptions; at bottom, *Veritas Invenit, Justitia Sculpsit.*

$6\frac{3}{8} \times 3\frac{9}{16}$.

Frontispiece of "Gulliveriana." London, 1728. This is almost the only known allusion in contemporary literature to Swift's friendship for Esther Johnson. See our Book No. 87.

AMERICAN PORTRAITS

92 ENGRAVED BY J. B. LONGACRE ON STEEL. *Stipple.*

Portrait after Kneller 2. See our Portrait No. 21. Ins: *Alexander Pope, Esqr. Painted by Sir G. Kneller.*

$4\frac{1}{2} \times 3\frac{1}{2}$.

93 F. E. HAMM SC. *Stipple.*

Portrait after Kneller 2; in rectangular frame. Ins: *Alexander Pope. Princeton, Published by D. A. Borrenstein. 1828.*

$2\frac{5}{8} \times 2\frac{3}{16}$.

94 ENGRAVED BY WM. HOOGLAND. *Line.*

Portrait after Pond. Ins: *Painted by Sir Godfrey Kneller. Alexander Pope. Published by Samuel Walker, (Harlem Place) Washington Strt. Boston.*

$4^{13}/_{16} \times 3\frac{1}{2}$.

Although the inscription reads, *by Kneller,* this print is really copied from Schiavonetti, our Portrait No. 71, after Pond.

95 ENGD. BY H. B. HALL & SONS 13 BARCLAY ST. N. Y. *Line.*

Portrait after Pond. See our Portrait No. 64. Ins: *A. Pope.*

$3\frac{3}{4} \times 4$.

96 C. TIEBOUT SCT. *Stipple.*

Portrait after Hoare. See our Book No. 102. Ins: *Published by B. J. and R. Johnson, 1804.*

$3\frac{5}{8} \times 2\frac{5}{8}$.

97 Same plate. Proof before all letters.

98 [C. TIEBOUT] *Stipple.*

Copy of the preceding, unsigned, with inscription: *This is the only Portrait that was ever drawn of Mr. Pope at full length, it was*

drawn without his knowledge, as he was deeply engaged in conversation with Mr. Allen in the Gallery at Prior Park, by Mr. Hoare, who sat at the other end of the Gallery. Pope would never have forgiven the Painter had he known it. He was too sensible of the deformity of his Person to allow the whole to be represented. This drawing is therefore exceedingly valuable, as it is an unique of this celebrated Poet.

$3\frac{5}{8} \times 2\frac{5}{8}$.

The original of this inscription is found on the back of the original drawing which forms a part of this collection; it is there signed "Joseph Wharton." See our Book No. 102.

99 W. HAINES SCULP. *Stipple.*

Imaginary scene with Pope seated at table covered with writing-materials, books and female figure in background. Ins: [Two lines from "Dunciad," Bk. 1, l. 117.] *Publish'd by W. Durell. 1808.*

$3\frac{1}{2} \times 2\frac{1}{2}$.

100 W. HAINES SCULPT. *Stipple.*

Portrait after Roubilliac; head in full wig, facing observer's right, in oval. Ins: *Pope.*

$3\frac{1}{8} \times 2\frac{7}{16}$.

101 M. I. DANFORTH SC. *Line.*

Portrait after Roubilliac, copy of the preceding; in oval. Ins: *Drawn from a Bust of Roubilliac's. Pope.*

$3\frac{1}{8} \times 2\frac{7}{16}$.

Facing title of "Essay on Man." Hartford, Conn., 1824.

102 J. M. VERAN ACAD. MAS. SCULP. *Line.*

Imaginary portrait; in fur-trimmed coat, facing front, in rectangle.

$5\frac{1}{8} \times 3\frac{3}{8}$.

103 ADDISON, JOSEPH.
T. Simon fecit. *Mezzotint.*

Portrait in rectangle; half-length seated behind table, right hand holding pen, left in front of coat, facing front. Ins: *The Rt. Honble. Joseph Addison.* [Two lines verse.] *M. Dahl pinx. 1719. cum privilegio Regis Sold by E. Cooper at the 3 Pidgeons in Bedford Street.*

12 7/16 × 9¾.

104 ADDISON, JOSEPH.
Engraved by C. Picart from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; half-length seated, facing front. Ins: *Mr. Addison, From a Picture by Richardson, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 × 3 3/16.

105 BLOUNT, MARTHA.
Parr Sculp. *Line.*
Portrait in oval frame, in rectangle; half-length, facing front. Ins: *Mrs. Martha Blount.*
5¾ × 3½.

106 BLOUNT, MARTHA.
Engraved by C. Picart, from a Drawing by Gardner. *Stipple.*
Portrait in rectangle; half-length, facing slightly to observer's right. Ins: *Martha Blount. From an Original Picture, in the Collection of Michael Blount Esqr. at Maple Durham. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*
4 1/16 × 3¼.

107 BOLINGBROKE, HENRY ST. JOHN, VISCOUNT.
Anonymous. *Etching.*
Portrait in profile, facing observer's right. Ins: *H. S. L. B. Nil Admirari. 1738.*
4⅜ × 3¼.

108 BOYLE, RICHARD, THIRD EARL OF BURLINGTON.
J. Faber Fecit 1734. *Mezzotint.*
Portrait in rectangle; half-length standing,

left hand on hip. Ins: *G. Kneller Bar. pinx 1716. Richard Boyle Earl of Burlington &c. Between 15 & 16.*

12⅝ × 9¾.

Queen Victoria's copy, with her monogram in lower right-hand corner.

109 BROWN, SIR GEORGE.

Engraved by C. Picart from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; body in profile, facing observer's right, head turned to face front. Ins: *Sir George Brown. The Sir Plume of the Rape of the Lock. From a Picture by Sir Peter Lely, in the Collection of W. Fermor, Esqr. Tusmore, Oxfordshire. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 1/16 × 3¼.

110 CIBBER, COLLEY.

Edwd. Fisher fecit 1758. *Mezzotint.*

Portrait in rectangle, seated at table, pen in right hand, paper in left hand, female figure in background. Ins: *J. B. Vanloo pinx 1740. Colley Cibber Esqr. late Poet-Laureat. Printed for John Spilsbury Engraver,*

Map & Print Seller in Russell-Court Covent-Garden London.
$12\frac{7}{8} \times 10\frac{1}{8}$.

From Queen Victoria's collection, with her monogram in corner.

111 DENNIS, JOHN.
J. Vand. Gucht Sculp. *Line.*
Portrait in oval within rectangle, facing front. Ins: *Mr. John Dennis.*
$5 \times 2\frac{15}{16}$.

112 FERMOR, ARABELLA.
Engraved by C. Knight from a Drawing by Gardner. *Stipple.*
Portrait after Lely; half-length in rectangle, facing front. Ins: *Arabella Fermor, From a Picture by Sir Peter Lely, in the Collection of W. Fermor, Esqr. Tusmore, Oxfordshire. Published by Cadell & Davies, Strand, and the other Proprietors May 1, 1807.*
$4 \times 3\frac{3}{16}$.

Miss Fermor was the heroine of "The Rape of the Lock."

113 GAY, JOHN.
Wm. Smith del. et sculp. *Mezzotint.*
Portrait in oval, in rectangle; body facing

observer's right, head turned facing front. Ins: *Zinck pinx. Johannes Gay.* [Two lines verse.] *Publish'd as the Act directs Decr. 1st. 1775 by I. Thane, Gerrard Street, Soho.*

10⅜ × 8⅞.

114 KNIGHT, MRS. ANNE.

Engraved by W. Evans from a Drawing by Gardner. *Stipple.*

Portrait from bust by Guelphi; in rectangle, facing observer's right. Ins: *Mrs. Knight. A Bust from her Monument, executed by Guelphi, at Gosfield. Published by Cadell & Davies Strand, and the other Proprietors, May 1, 1807.*

4 × 3⅛.

115 KNIGHT, MRS. ANNE.

Engraved by C. Knight from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; half-length, facing front. Ins: *Mrs. Nugent. From a Picture by Sir Godfrey Kneller, in the Marquis of Buckingham's Collection at Gosfield. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 × 3 3/16.

Mrs. Knight's third husband was Robert Nugent, Earl Nugent.

116 SWIFT, JONATHAN.
Andrew Miller Fecit Dub: 1743.
Mezzotint.

Full-length portrait standing. Ins: *The Revd. Jonathan Swift D.D. Dean of St. Patrick's Dublin. Frans. Bindon Arm: impensis Capituli S. Pat: Pinxit A.D. 1734.* [Two lines from Horace.] *Sold by J. Orpin and P. Smith in Crane Lane.*

$19\frac{3}{4} \times 14$.

Only three or four impressions known. C. S. 53.

117 SWIFT, JONATHAN.
Anonymous. *Line.*

Portrait in rectangle, seated at table with books, right hand holding pen, left holding manuscript; facing slightly to observer's right.

$11\frac{15}{16} \times 9\frac{7}{8}$.

Although unsigned, this is probably by Fourdrinier.

118 SWIFT, JONATHAN.
Burford fecit, 1744. *Mezzotint.*

Portrait in rectangle, seated in arm-chair, left hand resting on table, right holding book. Ins: *Markham ad vivum delin. The Rev-*

erend Doctor Jonathan Swift Dean of St. Patrick's, Dublin. [Three lines Latin.] *London, Printed for John Bowles & Son, at the Black Horse in Cornhill. According to Act of Parliament.*

12½ × 9 13/16.

119 SWIFT, JONATHAN.

Engraved by C. Picart from a Drawing by Gardner. *Stipple.*

Portrait in rectangle; half-length, facing slightly to observer's right. Ins: *Dr. Swift, From a Picture by Bindon, in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other proprietors, May 1, 1807.*

4 × 3 3/16.

120 TEMPLE, SIR RICHARD, VISCOUNT COBHAM.

Engraved by C. Knight from a Drawing by Gardner. *Stipple.*

Portrait after Vanloo; in rectangle, half-length, facing observer's right. Ins: *Lord Cobham, From a Picture by Van Loo in the Marquis of Buckingham's Collection at Stowe. Published by Cadell & Davies, Strand, and the other Proprietors, May 1, 1807.*

4 × 3 5/16.

121 TICKELL, THOMAS.

Clamp sc. *Stipple.*

Portrait in oval within rectangle, body facing slightly to observer's right, head turned facing left. Ins: *S. Harding del. Thomas Tickell, From an Original Picture, in the Hall of Queens College, Oxford. Pubd. 1 Nov. 1796, by E & S Harding Pall Mall.*

$6\frac{1}{16} \times 5\frac{1}{16}$.

ADDENDA

PORTRAITS OF POPE

122 G. WHITE FEC. 1732. *Mezzotint.*
Half-length portrait of the second Kneller type. Ins: *Mr Pope G. Kneller . . . pinx. 1722. Sold by S. Sympson in Maiden Lane Covt. Garden.*
11¾ × 9½.

123 I. FABER FECIT 1738. *Mezzotint.*
Portrait of the fourth Kneller type, head in oval frame of serpent with tail in mouth. Ins: *G. Kneller Bart. Pinxt. 1721. Mr Pope Sold by I. Faber at the Golden Head, Bloomsbury Square.*
10½ × 8¾.

124 JOHANNES FABER. *Mezzotint.*
Three-quarters length portrait of the Pond-Vanloo type. Ins: *Alexander Pope, Poeta Anglus. Ob: Ao. 1744 Aetat: 57* [Three

lines Latin.] *Price 2 Shill Sold by I. Faber at the Golden Head in Bloomsbury Square.* 12 × 9⅞.

FRIENDS OF POPE

125 ARBUTHNOT, JOHN.
Anonymous. *Stipple.*
Portrait in oval frame, in rectangle, turned toward right, facing observer's left. Ins: *I Arburthnot M. D. to front Vol. 5.*
4 1/16 × 2½.

126 ATTERBURY, FRANCIS, BISHOP OF ROCHESTER.
G. Vertue s. 1735. *Line.*
Portrait after Kneller, in oval frame, in rectangle, facing toward observer's right; arms with miter at foot of the oval, which rests on base. Ins: *G. Kneller p. The Rt. Reverend Father in God, Francis Lord Bishop of Rochester and Dean of Westminster. Obt. 173½ Aeta. 69.* 6 × 3½.

127 PARNELL, THOMAS.
Cook sc: *Line.*
Portrait in oval frame, in rectangle, facing toward observer's left; branches over oval;

below, on tablet: *Dr. Thomas Parnell.* Ins: *From an Original in the possession of John Hamilton Esqr. Printed for John Bell . . . London Apr. 1st. 1778.*

4 × 2⅛.

128 PRIOR, MATTHEW.
G. Vertue ex. *Line.*
Portrait in oval frame, resting on pedestal in rectangle; facing toward observer's right. Ins. on pedestal: *la Belle pinx a paris The honorable Matthew Prior, Esqr Her late most Sacred Majesty's Plenipotentiary to Louis the XIV. . .*

14 × 9⅝.

129 STEELE, SIR RICHARD.
I. Faber fecit 1733. *Mezzotint.*
Half-length portrait after Kneller, facing front; right arm resting on ledge; coat of arms below. Ins: *G. Keller* (sic) *Bart. Pinxt. . . . Sr. Richard Steele Knt. 31*

12½ × 10.

130 STEELE, SIR RICHARD.
I Houbraken sculps. Amst. 1748. *Line.*
Portrait after Kneller, in oval frame, in rectangle, turned toward left, facing toward ob-

server's right; curtain draped over frame; below, symbolic decorations. Ins: *G. Kneller pinxit. In the Collection of Jacob Tonson Esqr. Impensis I & P. Knapton Londini 1748.*

13½ × 8⅛.

131 TEMPLE, SIR RICHARD, VISCOUNT COBHAM.

I. Faber Fecit 1732. *Mezzotint.*

Three-quarters length portrait after Kneller; figure turned toward right, facing observer's left; right hand on side; coat of arms below. Ins: *G. Kneller Bart. Pinxt. Richard Temple Viscount Cobham, &c. 22.*

12½ × 9¾.

In "The Kit Cat Club, done from the Original Paintings of Sir Godfrey Kneller, by Mr. Faber, 1735."

132 THOMSON, JAMES.

Decorated & engraved by Js. Basire 1761. *Line.*

Portrait after Paton, facing toward observer's right; in beaded oval in rectangle; above, medallions, inscribed "The Castle of Indolence" and "Britannia"; below, two

cherubs with symbols. Ins. on tablet below oval: *James Thomson.*

9¾ × 7.

133 THOMSON, JAMES.
Decorated & engraved by Js. Basire 1761.
Line.

Portrait after Aikman, facing toward observer's left; in beaded oval frame in rectangle; below, four Loves, personifying the seasons; tablet without inscription.

9¾ × 7.

134 WYCHERLEY, WILLIAM.
[F. Kyte Fecit. I. Bowles Ex.] *Mezzotint.*

Portrait in oval, facing front; in frame of palm branches, with scroll below. Ins: *Will. Wycherley Esq. Natus A. D. 1635. Denatus A. D. 1715.*

6½ × 4⅞.

135 WYCHERLEY, WILLIAM.
I. Smith fec. 1703. *Mezzotint.*

Portrait after Lely, in oval in rectangle; turned slightly toward observer's right. Ins: *W. Wycherley Aetatis Suae 28. P. Lely Eques pinx. Quantum mutatus ab illo. Virg.*

9 × 7½.

A Catalogue of an Exhibition of Angling Books, together with a number of Manuscripts Angling Book-plates Prints, Medals, etc.

From the Collection of a Member of The Grolier Club

New York
The Grolier Club
December 7, 1911, to
January 6, 1912

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Foreword

THE collection, from which the present exhibition is chosen, of books on angling, fishing, fisheries, and fish culture, now numbering something between ten and eleven thousand volumes and pamphlets in some seventeen different languages, had its genesis in the year 1890 in the form of a scrap-book on Trout and Trout fishing. The making of that scrap-book easily led to a small collection of books entirely on Trout and Trout fishing. From that beginning to its present size, any collector can easily imagine the various steps. It is not an easy matter to know what to pick out for the purposes of exhibition but an attempt has been made to show Manuscripts; Early printed books; Scarce and almost unique works; First editions; Illustrated books; in short, to show how very many-sided such a collection can be.

Presumably every collector has been struck with the futility of imagining any book to be unique — the mere statement of such a fact in most cases serves to bring forth at least

one other copy, though usually many. In this collection there is one little book that during the two years in which it has stood in the safe has never yet heard of a twin-brother.

It is a small thirtytwo-mo, bound in its faded original full cloth binding — an edition of "The Complete Angler" of our old friends, Izaak Walton and Charles Cotton, published in London by Septimus Prowett in 1826.

It is apparently absolutely unknown to the bibliographers of angling books, and diligent enquiry has as yet failed to find another copy. To keep this small treasure company there are in addition to the first five editions published during Walton's lifetime, some one hundred and fifty other editions of "The Complete Angler."

The bibliographies obtainable on the subjects of this library are few and of the most incomplete description. The best in English is, of course, that of Westwood and Satchell, which gives a more or less correct list of books in English with a very few in other languages up to the year 1881. Bosgoed's "Bibliotheca Ichthyologica et Piscatoria," the first edition of which was issued in Haarlem in 1871, the second in 1874, consists mainly of ichthyological works, listing a few only on

angling and fisheries. It is printed in Dutch with a French translation.

The catalogue of the library of Dean Sage, 1896, with supplement up to 1904, is a capital list as far as it goes, as is also the catalogue of the collection left by John Bartlett, the author of "Familiar Quotations," to Harvard University; the one fault common to both being the acceptance without further investigation of all notes and remarks made in the "Bibliotheca Piscatoria" of Westwood and Satchell.

The collection is probably unique in its number of books relating to the cooking of fish alone, a few of which are to be seen in this exhibition.

Gosden, the sporting bookbinder, collector, and angler, whose portrait accompanied the invitation notice to this exhibition, in his love for all things Waltonian, caused silver, gold, and bronze medals and tokens to be struck off with various appropriate designs. Copies of the silver and bronze are here to be seen; the gold, so far, it has been impossible to secure. The purchase of these has led to the formation of a small collection of coins and medals, relating to The Fisheries, exhibitions, etc., and of coins bearing fish.

Though in the early part of the nineteenth century New York lawyers argued long and earnestly on the subject "Is the whale a fish?" and we all know now that it is a mammal, the subject is so nearly allied, always being referred to as "The Whale *Fishery*" that a most interesting portion of the library is taken up with that subject; comprising colored and plain prints and etchings, and several hundred manuscripts and volumes, a few of which are included in the exhibition.

A fairly representative collection of angling *ex libris* is also shown. The number of *ex libris* not really angling but still containing fish is also very large, but only certain choice or old and scarce ones are here shown, such as the Epes Sargent plate engraved by Paul Revere with autograph signature and date May 10, 1763.

The few examples it has been possible to exhibit may help to prove the truth of the motto on the fireplace in the home of this collection,—a motto that was suggested to the owner after reading Eugene Field's delightful little essay on "Fender Fishing," in the "Love affairs of a Bibliomaniac."

> Whatever the wind, whatever the tide,
> Here is good fishing by this fireside.

D. B. F.

Catalogue

Early Angling Books
Also, Manuscripts and Early Printed Books containing References to Fish and Fishing

1 [BERNERS, DAME JULIANA?] HERE BEGYNNYTH THE TREATYSE OF FYSSHINGE WYTH AN ANGLE. [From the edition of the Book of St. Albans printed by Wynkyn de Worde in 1496.] Sm. folio.

First appearance in print of the first English book on angling. Twelve leaves with some woodcuts, including the celebrated design of an angler on a river bank about to land a fish.

2 ——— ———. [Reprint.] Ashendene Press, Chelsea. 1903. 12mo.

One of twenty-five copies on vellum.

3 CRESCENZE, PIETRO DE. PETRI CRESCENTII CIVIS BONONIE CURIALIUM COMMODARUM LIBRI XII, sive de omnibus agriculturæ partibus et de plantarum animaliumque natura et utilitate.

Fourteenth or fifteenth century manuscript on vellum. The ninth and tenth books relate to animals, fishing, etc.

4 CRESCENZE, PIETRO DE. RURALIUM COMMODORUM libri duodecim finiunt feliciter per Johannem Schuszler ciuem Augustensem impressi. 1471. Folio.

First edition. It was translated into Italian, French, and German, and a copy of each is in the collection.

5 [DANISH ANGLING BOOK.] EN LIDEN ARTIG OC KONSTRIG FISKE-BOG Om adskillige Fiskefang hvorledis maud met storste Lyst fordeel baade med Kroge Ruuse Hammer or Sarn: Alle oc hoer til tieniste som der til Lyst haffrer. . . . I kiøbenhaffn hos Jørgen Holst B, til kiøbs Tryckt gar 1649.

Very few copies of this book are known to exist. It is probably the earliest book on fishing in the Danish language. The author is unknown.

6 [DENISON, ALFRED, translator.] THE EARLIEST KNOWN BOOK ON FOWLING AND FISHING, written originally in Flemish and printed at Antwerp in the year 1492; a literal translation into English by Alfred Denison. London, Privately printed for Alfred Denison. 1872. 4to.

Original autograph manuscript and corrected proofsheets. Only twenty-five copies were printed of the translation of this early tract.

7 DYALOGUS CREATURARUM MORALIZATUS. Gouda, Gerard Leeu. 1484. Folio. Hain-Copinger 6127.

Leaves 38–44: De . . . piscatore. With several quaint woodcuts of fish; probably among the very earliest produced.

8 GLANVILLE, BARTHOLOMAEUS. DE PROPRIETATIBUS RERUM.

Fourteenth-century manuscript on vellum. The encyclopedia of the Middle Ages and the source of information on natural history. It contains a chapter on fishes, five and a quarter pages in double columns. The earliest material on the subject in the library.

9 [MASCALL, LEONARD.] A BOOK OF FISHING with hook and line, and of all other instruments thereunto belonging . . . made by L. M. London, Printed by John Wolfe, and are to be solde by Edward White. 1590. 4to. Black letter.

First edition. The first part, containing the Treatise on Fishing, is taken, and marred in the transfer, from "The Book of St. Albans" by Dame Juliana Berners

10 PLATINA, BARTHOLOMAEUS DE SACCHI. De Honesta Voluptate. Bologna, Johannes Antonius Platonides. 1499. 8vo. Hain-Copinger *13056.

Leaves 77–90: Libri decimi cap. de coquendis piscibus.

11 PLINIUS SECUNDUS, CAIUS. Historia Naturalis. Venice, Nicolas Jenson. 1472. Folio. Hain *13089.

A very fine copy with illuminated initial letters. The fourth book treats of fish.

12 [SMITH, JOHN?] The True Art of Angling; or The Best and Speediest Way of Taking all Sorts of Fresh-water Fish with the Worm, Fly, Paste, and other Baits, in their proper Seasons; how to know the Haunts of Fish, and Angle for them in all Waters and Weathers, at the Top, Middle, and Bottom, Baiting of the Ground, and Night Baits, Oyls and Oyntments, Baits Natural and Artificial; . . . containing the whole Body of Angling, and Mystery of a Compleat Angler. By J. S., Gent., A Brother of the Angle. London,

Printed for George Conyer's at the Golden Ring. . . . 1696. Price, bound, 6*d*. 32mo.

First edition of a noted angling book, of which only a few copies exist.

Scarce, Curious, and Unique Angling Books

13 BAINBRIDGE, GEORGE C. The Fly-Fisher's Guide; illustrated by coloured plates, representing upwards of forty of the most useful flies accurately copied from nature. Liverpool, Printed for the author. 1816. 4to.

One of ten (?) copies issued for presents. Bainbridge's own copy with his book-plate.

14 BARKER, THOMAS. The Art of Angling wherein are discovered many rare Secrets, very necessary to be known by all that delight in that Recreation. Written by Thomas Barker, an ancient Practitioner in the said art. London, Printed by R. H., and

are to be sold by Olive Fletcher. 1651. [Reprinted for J. H. Burn. . . . 1820.] 12mo.

One of four copies on straw-coloured paper.

A note in Thomas Gosden's own hand says there was one reprint on vellum "which I have. T. Gosden," and that copy is also in the collection. (*See next number.*)

15 BARKER, THOMAS. THE ART OF ANGLING. . . . London. 1651. [Reprinted for J. H. Burn. . . . 1820.] 12mo.

Unique copy, printed throughout on vellum. It belonged originally to Thomas Gosden. (*See note of preceding number.*)

16 B[LAGRAVE,] J[OSEPH.] THE EPITOME OF THE ART OF HUSBANDRY . . . by J. B. London, Printed for Ben. Billingsley and Obadiah Blagrave. 1669. 12mo.

First edition, with all the blank pages.

Contains: "Brief experimental directions for the right use of the angle," pp. 182–196.

17 BODGER, JOHN. CHART OF THE BEAUTIFUL FISHERY OF WHITTLESEA MERE. n. p. 1786. Sm. 4to.

A folding chart 1 ft. 7 in. x 2 ft. 2½ in., printed upon satin.

"Whittlesea Mere has long been drained and is now a dry pasture land." R. B. M.

18 BUSBY, T. L. THE FISHING COSTUME AND LOCAL SCENERY OF HARTLEPOOL, in the County of Durham, Painted and Engraved from Nature. London, Printed for J. Nichols & Son. 1819. 4to.

A very scarce work, with six plates in colour.

18a CINCINNATI ANGLING CLUB. PROCEEDINGS. From the Cincinnati Chronicle, October 23, 1830. Cincinnati, Printed at the Chronicle office, 1831.

A very early Cincinnati imprint.

19 CRAWHALL, JOSEPH. CHAPLETS FROM COQUET-SIDE. [Newcastle-on-Tyne, Robert Robinson.] 1873. 8vo.

One hundred copies of this book were printed, sixteen of which were extra-illustrated for private distribution, and were not for sale. This is one of the sixteen copies, and has the author's presentation inscription to John Taylor, Esq.

Contains: "Worm-fishing," "In Memoriam, Izaak Walton," etc.

20 [CRAWHALL, JOSEPH.] THE COMPLEATEST ANGLING BOOKE THAT EUER WAS WRIT, Being done oute of y^e^ Hebrewe

And Other Tongves by a Person of Honor. n. p. n. d. 8vo.

First edition, of which only forty copies were printed. This is No. 38. It is one of the scarcest angling books known.

21 THE DREAM OF THE THREE SILVER TROUTS. London, Houlston and Stoneman. n. d. 32mo.

This copy was exhibited at the Fisheries Exhibition in London in 1883, and was then the only copy known.

22 FINNISH LAWS. LEX REGIA or The Sovereign Royal Law constituted and enacted by the most potent and illustrious Prince and Lord, Lord Frederick 3d. . . . King of Denmark, Norway, of the Goths and Vandals . . . subscribed by his said Majesty on the 14th day of Nov. 1665. and which . . . Lord Frederick 4th. . . . ordered to be printed and published on the 4th day of September, 1709. n. p. Folio.

The manuscript translation from the original Finnish by Tho. Phillips.

23 GARDINER, SAMUEL. A Booke of Angling, or Fishing, wherein is shewed, by Conference with Scriptures, the Agreement betweene the Fishermen, Fishes, Fishing of both Natures, Temporall, and Spirituall. London, Printed by Thomas Purfoot. 1606. 16mo.

Fishing Spiritualized. But two other copies of this book are known to exist — one in the Huth Library, the other in the Bodleian. The history of this heretofore unknown copy it has been impossible to trace. It was discovered in the west of England.

24 THE KENTISH ANGLER; or, The Young Fisherman's Instructor . . . by an Experienced Angler. Canterbury, Printed by J. Saffery. 1804. 12mo.

"One of the rare local books." On page 20 are some "Lines by a gentleman relative to fishing which are too beautiful to be omitted by an angler." B. P.

25 THE LOBSTER; Is it cruel to cook him alive? Opinions of experts and the anti-cruelty society. William D. Park & Son. [Boston, 1886.] 48mo.

A very scarce monograph, issued in defense of the method of William D. Park & Son of cooking lobsters when alive.

26 M[ARKHAM,] G[ERVASE.] The Young Sportsman's Instructor in Angling . . . by G. M. Sold at the Gold Ring in Little Britain. Price 6*d*. n. d. 48mo.

An interesting diminutive volume.

27 [MARKHAM, GERVASE.] The Young Sportsman's Instructor. London, Printed for T. Gosden. 1820. 48mo.

A reprint of the above, of which few copies are known. Bound by Gosden.

28 NASH or NASHE, THOMAS. Nashes Lenten Stuffe . . . with a new play never played before, of the praise of the red herring. . . . London, printed for N. L. and C. B. 1599. 16mo.

"This is a comically burlesque panegyric of the red herring, and is dedicated to Humfrey King, tobacconist and author." *Dictionary of National Biography.*

29 RAFINESQUE, C. S. Ichthyologia Ohiensis; or, Natural history of the fishes inhabiting the River Ohio. . . . Lexington, Kentucky, Printed for the author. 1820. 8vo.

First edition. Only a few copies are known.

30 SAUNDERS, JAMES. THE COMPLEAT FISHERMAN, being a Large and Particular Account, of all the several Ways of Fishing now practised in Europe. . . . London; Printed and sold by W. Brown. 1724. 16mo.

This is the only copy known with W. Brown on the title-page, the usual imprint being "W. Mears."

31 SCOTCHER, GEORGE. THE FLY FISHER'S LEGACY . . . Chepstow, Printed and sold by M. Willett. [*Circa* 1800.] 8vo.

A rare work, and one which preceded several important works on fly-fishing.

32 THE SPORTSMAN'S PORTFOLIO OF AMERICAN FIELD SPORTS. Boston, Ballou, 1855. Ob. 4to.

A very scarce work, with six fishing scenes.

33 TAVERNER, JOHN CERTAINE EXPERIMENTS CONCERNING FISH AND FRUITE, Practised by John Taverner Gentleman. . . . London, Printed for William Ponsonby. 1600. 12mo.

"The experiments concern the construction of ponds, the treatment, breeding, and feeding of fish therein, and the baits for and nature of pond fish." B. P.

34 VARIOUS MODES OF CATCHING. Philadelphia, Johnson. [About 1790.] 48mo.

Quaint woodcuts, several of them relating to "catching fish."

35 WHITNEY, JOHN. THE GENTEEL RECREATION; or, The Pleasure of Angling, a Poem. With a Dialogue between Piscator and Corydon. By John Whitney, a Lover of the Angle. London, Printed in the year 1700. 24mo.

First edition, of which few copies are known.

Waltoniana*

[WALTON, IZAAK.] THE COMPLEAT ANGLER. The First Five Editions:

36 1653. First edition. $5\frac{9}{16} \times 3\frac{4}{16}$ inches. Six copperplates in text.

Title: [Vignette.] The Compleat Angler or the Contemplative Man's Recreation. Being a diſcourſe of Fish and Fishing, not unworthy the peruſal of moſt Anglers [Quotation, John 21: 3]. London, Printed by T. Maxey for Rich. Marriot, in S. Dunſtans Church-yard, Fleetſtreet. 1653.

* As The Grolier Club held, in 1893, an exhibition of editions of "The Complete Angler," it is thought that it would be duplication to include a large number of editions in the present exhibition.

37 1655. Second edition, much enlarged. 5½ × 3 inches. Ten copperplates in text.

Much rarer than the first. From the John Gerard Heckscher Library.

38 1661. Third edition, much enlarged. 5⅝ × 3⅜. Ten copperplates in text.

From the Heckscher Library.

38a 1664. Third edition, much enlarged. 5½ × 3½. Ten copperplates in text.

A reissue of the 1661 edition. From the Heckscher Library.

39 1668. Fourth edition, much corrected and enlarged. 5⅞ × 3⅝. Ten copperplates in text.

40 1676. Fifth edition, much corrected and enlarged. 5⅝ × 3½ inches. Ten plates reengraved in reverse.

Fifth edition of Walton and first of Cotton, with collective title: "Universal angler, made so by three books of fishing. . . ."

Venables' "Experienc'd Angler" (with ten plates) forms Part III.

41 WALTON, IZAAK. THE COMPLETE ANGLER; or, The contemplative man's recreation; being a fac-simile reprint of the first edition, published in 1653. London, Elliot Stock. [1880.] 8vo.

One of six copies printed on vellum.

42 WALTON, IZAAK. THE COMPLEAT ANGLER; or, The contemplative man's recreation; being a discourse of rivers, fish-ponds, fish, and fishing. London, Henry Frowde. [1900.] 2 × 1¾ inches.

A reprint of the fifth edition, but it does not contain Part II by Charles Cotton. Known as the "thumb edition," and the smallest book in the collection.

43 [COTTON, CHARLES.] THE COMPLEAT ANGLER, being instructions how to angle for a trout or grayling in a clear stream. Part II. London, Printed for Richard Marriott. 1676. 12mo.

This is the first edition of Cotton's work, bound separately. Thomas Westwood's copy, with his bookplate.

44 WALTON, IZAAK, AND COTTON, CHARLES. THE COMPLETE ANGLER; or, The contemplative man's recreation. Two

parts. London, Septimus Prowett. 1826. 32mo.

Unique (?). Unknown to the bibliographers of Walton.

45 WALTON, IZAAK, AND COTTON, CHARLES. THE COMPLETE ANGLER; or, The contemplative man's recreation . . . with original memoirs and notes by Sir Harris Nicolas. London, William Pickering. 2 vols. 1836. Folio.

Large-paper copy, with the illustrations printed on India paper and laid down. Some of the illustrations reproduced from the original water-colors by Stothard.

46 WALTON, ISAAC, AND COTTON, CHARLES. THE COMPLEAT ANGLER; the original drawings in water colour by Thomas Stothard, designed for and engraved in Pickering's edition of 1836.

Twenty water-colors, one of which was unpublished.

47 WALTON, IZAAK, AND COTTON, CHARLES. THE COMPLEAT ANGLER; or The contemplative man's recreation . . . edited by George Dewar, with numerous etch-

ings by Strang & Cameron. Winchester edition. London, Freemantle & Co. 1902. Two volumes extended to four. 4to.

No. 63 of one hundred and fifty copies, signed by both illustrators.

Extra-illustrated by the addition of a third set of the etchings signed by the artists (unpublished in this state) and the complete series of the original drawings for the vignettes by Strang and Cameron, etc.

Especially bound by Kelly & Sons, London.

48 [VENABLES, ROBERT.] THE EXPERIENC'D ANGLER; or, Angling improv'd, being a general discourse on angling.... London, Printed for Richard Marriot. 1662. 16mo.

First edition; condition as issued, and measuring 5⅝ × 3½ inches. This is probably the earliest copy issued of the first edition, as instead of having ten vignettes, it has only six, the spaces being left for the others. The fourth edition of this work makes Part III of "The Universal Angler," 1676.

49 ZOUCH, THOMAS. THE LIFE OF ISAAC WALTON; including notices of his contemporaries. London, Septimus Prowett. 1824. 4to.

Large-paper copy; plates on India paper.

Not often found with the date 1824.

49a SHEPHERD, R. H. WALTONIANA; inedited remains in verse and prose of Izaak Walton. London, Pickering. 1878. 12mo.

Sheets from a proposed extra-illustrated copy, including a holograph of Walton, probably the longest in existence, portraits of Walton and his contemporaries, autographs of Walton the younger, Cotton, Dorothy Cotton, etc.

50 WALTON, IZAAK. THE LIFE OF DR. SANDERSON, LATE BISHOP OF LINCOLN. . . . London, Printed for Richard Marriott. 1678. Sm. 8vo.

First edition.

Presentation copy from Izaak Walton to Jo: Merewether, with his initials on the title-page.

51 MANUSCRIPTS.

a. Facsimile of Izaak Walton's will, dated August 9, 1683.

One of twenty-five facsimiles of the original manuscript, which is in this collection. Forty-seven lines.

b. Eleven lines signed Izaak Walton, dated October 23, 1676.

c. Three lines signed C— C—ton [Charles Cotton].

d. Seventeen lines signed Robert Venables, dated June 16, 1648.

Noted Books Containing Passages on Angling

52 AGRIPPA, HEINRICH CORNELIUS. Henrie Cornelius Agrippa, of the Vanitie and Uncertaintie of Artes and Sciences. Englished by Ja. Sam. Gent. . . . Imprinted at London, by Henry Wykes, 1569. Sm. 4to.

First edition. Black letter.

Chapter 76 of this caustic satire on the kinds of learning in vogue in Agrippa's age is "Of fishing": "The study of fishing was in time past emonge the Romaines in so greate price, and estimation that they did sow in the Italian Sea, as it were corne in the ground. . . . Furthermore with greate coastes they made fishe pooles and pondes full of most pretious fishes. . . ."

53 [BROWNE, WILLIAM.] Britannia's Pastorals. London, Print: for Geo: Norton, dwell: at Temple-barr, [1613]–1616. Two parts bound together. Folio.

First editions of both parts.

The passage which brings this book within the angler's scope is:

"Now as an angler melancholy standing," etc.

54 [BURTON, ROBERT.] THE ANATOMY OF MELANCHOLY, what it is. With all the Kindes, Causes, Symptomes, Prognostickes, and severall cures of it. . . . By Democritus, junior. . . . At Oxford, Printed by John Lichfield and James Short, for Henry Cripps. Anno Dom. 1621. Sm. 4to.

First edition.

This well-known English classic contains many references regarding the nutritive qualities of fish, and gives as one of the causes of melancholy the eating of fish:

"All fish that standing pooles and lakes frequent,
Doe euer yield bad iujce and nourishment."

55 GAY, JOHN. RURAL SPORTS, a poem inscribed to Mr. Pope. . . . London, Printed for J. Tonson. 1713. Folio.

First edition. An uncut copy.

". . . Then, soon as Vernal Gales begin to rise,
And drive the liquid Burthen through the Skies,
The Fisher strait his Taper Rod prepares,
And to the neighb'ring stream in haste repairs."

56 KIPLING, RUDYARD. "CAPTAINS COURAGEOUS," a story of the Grand Banks. London and New York. [1896.] 8vo.

Earliest proofs, before serial publication, Nov., 1896. Printed in this form to obtain copyright.

Plenty of fishing throughout to give it a place in the collection.

57 [POE, EDGAR ALLAN.] NARRATIVE OF ARTHUR GORDON PYM OF NANTUCKET. . . . New York, Harper & Brothers. 1838. 8vo.

First edition. Autograph presentation copy from the author.

A fictitious account of the voyage of the brig *Grampus* on her way to the South Seas after whales in 1827.

58 POPE, ALEXANDER. WINDSOR FOREST. . . . London, Printed for Bernard Lintott. 1713. Folio.

First edition. Austin Dobson's copy.

It contains lines on angling beginning:

"In genial Spring, beneath the quivering shade,
When cooling vapours breathe along the mead,
The patient fisher takes his silent stand,
Intent, his angle trembling in his hand."

59 RALEIGH, SIR WALTER. REMAINS. . . . London, Printed for Henry Mortlock, at the Phœnix in St. Paul's Church-yard, and at the White-Hart in Westminster-Hall. 1681. Frontispiece portrait of Sir Walter Raleigh. 32mo.

Contains: "Sir Walter Raleigh's Observations touching trade and commerce with the Hollander, and other

nations, . . ." pp. 159–219, with a separate title-page bearing imprint as above, except the date, which is 1680. Of this portion pp. 195–198 contain "Touching fishing," ending: "It is worthy to be noted how necessary Fishermen are to the Commonwealth and how needful to be advanced and cherished, etc."; followed by eight reasons.

60 TAYLOR, JOHN, the Water-poet. ALL THE WORKS . . . being sixty and three in number collected into one volume. . . . At London, Printed by J. B. for James Boler. 1630. Folio.

First collected edition.

In the "Booke" entitled "Jack-a-Lent" there are several paragraphs devoted to the fish to be eaten in Lent. The author calls the herring "The majestical king of fishes — the heroicall most magnificent Herring. . . ."

61 THOMSON, JAMES. THE SEASONS. New York, T. and J. Swords, 1812. 32mo.

In "Spring" there occurs a passage of forty-nine lines on angling. Neither the first edition of "Spring," 1728, nor the first collected edition, 1730, contains these lines.

62 WHITE, GILBERT. The Natural History and Antiquities of Selborne. . . . London, Printed by T. Bensley for B. White and Son. 1789. 4to.

First edition, with large folding view of Selborne and other engravings.

A letter concerning gold and silver fishes, etc., brings this famous work within the scope of the collector.

Association Books

63 [ANDERDON, JOHN LAVICOUNT.] The River Dove with some quiet thoughts on the happy practice of Angling, near to the seat of Mr. Charles Cotton at Beresford Hall, in Staffordshire. n. p. [1845.] 4to.

One of twenty-five copies printed for private circulation, without date or printer's name. Autograph presentation copy from author. A work in imitation of the style of Walton and Cotton. It was reprinted by Pickering in 1847.

64 ANDREWS, WILLIAM LORING. An English XIX Century Sportsman, Bibliopole, and Binder of Angling Books. New York, Dodd, Mead. 1906. 8vo.

One of twenty-five copies printed on Van Gelder hand-made paper.

Presentation copy, with lines from Cowper in the author's handwriting. The original copperplate of the title-page, by Sidney L. Smith, accompanies the book. The subject of the sketch is Thomas Gosden.

65 BEECHER, HENRY WARD. STAR PAPERS; or, Experiences of Art and Nature. New York, J. C. Derby. 1855. 12mo.

Presentation copy to "Lily Fremont with the kind regards of H. W. Beecher." Autograph letter of the author inserted. Contains four chapters on fishing.

66 CLEVELAND, GROVER. A DEFENSE OF FISHERMEN. Princeton. Privately printed. 1902. 8vo.

A presentation copy from the author.

67 MAGNA CARTA ET CETERA ANTIQUA STATUTA nunc noviter per diversa exemplaria examinata et summa diligentia castigata et correcta cui adiecta est nova tabula valde necessaria. . . . Londini, Thomas Marshe. 1556. 24mo.

An extremely rare edition. This copy formerly belonged to Queen Mary, and is in the original binding, showing the Tudor rose and crown.

68 MOORE, GEORGE H. WASHINGTON AS AN ANGLER. New York, For the author, 1887. 12mo.

A few sheets from a proposed extra-illustrated copy, including a manuscript inscription of presentation from the author, several portraits of Washington, and an autograph letter, signed, from George Washington.

69 SCOTT, SIR WALTER. AUTOGRAPH MANUSCRIPT OF PREFACE AND NOTES to Franck's "Northern Memoirs," 1821. Folio.

Franck's "Northern Memoirs," for a new edition of which Scott wrote the Preface and Notes, first appeared in 1694. (See following number.)

70 FRANCK, RICHARD. NORTHERN MEMOIRS . . . to which is added, The Contemplative and Practical Angler. London, Printed for the author. 1694. 16mo.

See note to preceding number.

71 SCROPE, WILLIAM. DAYS AND NIGHTS OF SALMON FISHING IN THE TWEED . . . illustrated by lithographs and wood engravings by Haigh, Landseer and Williams, from paintings by Sir David Wilkie, Edwin Landseer, Charles Landseer, Wm. Simson and Edw. Cooke. London, John Murray. 1843. 8vo.

First edition. Presentation copy.

72 WARNER, CHARLES DUDLEY. My First Trout. Manuscript of thirty-nine pages for a magazine, dated May 6, 1897.

Fish Cook-Books

From among one hundred books on the shelves dealing with fish-cookery, the following have been selected. In addition to these volumes, there are over fifty personal scrap-books, each containing recipes for cooking a single kind of fish.

73 BEETON, MRS. Book of Household Management; a guide to cookery in all branches. . . . New edition. London, Ward, Lock & Co. 1907. 8vo.

Fish portions only. The recipes for cooking fish wherever found in the book have been brought together, and bound with the title-page of the work.

74 EIN BUCH VON GUTER SPEISE. Stuttgart, gedruckt auf Kosten des litterarischen Vereins. 1844. 8vo.

A collection of recipes, many for cooking fish, taken from a parchment manuscript of the fourteenth century in the University Library at Munich.

75 BUTTES, HENRY. Dyets Dry Dinner, consisting of eight severall courses . . . all served in after the order of time vniuersall . . . Printed in London by Tho. Creede, for William Wood. . . . 1599. 24mo.

First edition.

"Dyets dry dinner" of *fish* occupies twenty-two pages, and not only does it give directions how to prepare it for the table, but to each fish it gives a brief account of where it may be found.

76 CAILLAT, A. 150 Manières d'accommoder les Sardines. Marseille, Imprimerie Colbert. 1898. 12mo.

"Of all fish the sardine is among the most prolific, . . . and it is this modest and interesting fish from so many points of view that Caillat has undertaken to present to us, and which he has so honored in its preparation that it might appear at any feast." *Translated from the Preface.*

77 EPULARIO IL QUALE TRATTA DEL Modo di Cucinare ogni Carne, Uccelli, & Pesci d'Ogni Forte. . . . In Venetia, & poi in Treuigi, Appresso Angelo Righettini. 1626. 24mo.

A very early Italian cook-book, containing some twenty recipes for cooking fish.

78 FISH FOR CATS; by Dog. 16mo. Published without place or date.

Largely a collection of recipes for preparing all kinds of fish, selected from old English, French, and Italian cook-books. The author, under the pseudonym of "Dog," says that he wishes to "alleviate, in the smallest measure, the agonies of Lent in 1868."

79 GREEN, OLIVE. [Pseud. of Mrs. Myrtle Reed McCullough.] How to Cook Shell-fish. New York. Putnam's Sons. 1907. 16mo.

The author, at the end of three hundred and three pages of recipes for shell-fish, says in a note: "P. S. This is all we know about shell-fish. If we should ever learn any more, it will appear in another book."

80 GREEN, OLIVE. How to Cook Fish. New York. Putnam's Sons. 1908. 16mo.

Modern, and most exhaustive; "ninety-five ways to cook shad" alone. Including a few blank leaves for additional recipes and the index, the work comprises five hundred and twenty-two pages.

81 [HUGHES, WILLIAM.] Fish, How to Choose and How to Dress, by Piscator. London. Longmans, Brown, Green, and Longmans. 1843. 16mo.

An early work on the special subject of fish cookery. The author gives as one of his reasons for presenting

this work, that "in the most celebrated cookery books, out of upwards of one hundred and seventy distinct species of good and wholesome fishes . . . scarcely one-fourth part are mentioned even by name."

82 SUZANNE, ALFRED. LES POISSONS; 300 MANIÈRES DE LES ACCOMMODER . . . illustrations de Gérard Tantet. Paris, Dupont et Malgat. 1899. 16mo. (Encyclopédie culinaire.)

"'La cuisine ichthyophagique' has its charm, and we know well what a resource fish is, what its importance from a culinary and gastronomic point of view. . . . There is no cosey breakfast without sole, no housewife would ignore whiting, no hut where at the fireplace some herring would not be smoking, . . . and no fine menu would be complete without a course of fish." *Translated from the Preface.*

83 THE TROUT, HOW TO COOK HIM — recipes brought together by Daniel B. Fearing. Newport, R. I. 1907. 12mo.

A scrap-book of all manner of recipes for cooking trout, taken from magazines, newspapers, etc., mounted and bound.

84 WERNER, JACOB. FISCH-KOCHBUCH; oder, zwei hundert und vier und siebzig Anweisungen wie man alle in Deutschland

bekannte Fischarten zurichten. Leipzig, Gupprian. 1799. 16mo.

Probably the earliest German cook-book on fish exclusively.

85 YATES, LUCY H. A HANDBOOK OF FISH COOKERY; how to buy, dress, cook, and eat fish. London, Ward, Lock & Co. 1897. 16mo.

"Ignorance . . . will generally be found to be the cause of the aversion which many housewives have to the cooking of fish . . . the poorer classes still regard fish as 'nothing to make a meal of,' . . . and many people who would really enjoy eating it are debarred from doing so by its being invariably badly cooked, or presented always in the same monotonous dress." *From the Introduction.*

Illustrations and Illustrated Works

86 ALKEN, HENRY. THE NATIONAL SPORTS OF GREAT BRITAIN, fifty Engravings with Description. London, printed for Thomas M'Lean. 1825. 4to.

The fifty plates are colored by hand. Two plates are entitled, "Anglers" and "Fly-fishing." This is a distinct work from the folio edition of 1821, which is also in the collection.

87 AMMAN, JOST. EYGENTLICHE BESCHREIBUNG ALLER STANDE AUF ERDE. . . . Frankfort, 1568. 12mo.

First edition, containing the remarkable engravings on wood of Jost Amman, one being "Der Fischer."

88 [APPERLEY, CHARLES JAMES.] THE LIFE OF A SPORTSMAN by Nimrod; with thirty-six coloured illustrations by Henry Alken. London, Rudolph Ackerman. 1842. 8vo.

89 BARLOW, FRANCIS. A SETT OF PRINTS OF HUNTING, HAWKING, AND FISHING, designed by Francis Barlow. n. p. n. d. Engraved title-page and twelve plates. Ob. 8vo.

This is the second issue of the work described in "Bibliotheca Piscatoria."

Three of the plates are fishing scenes.

90 BERNERS, DAME JULIANA. A TREATYSE OF FYSSHINGE WITH AN ANGLE, being a fac-simile reproduction of the first book on the subject of fishing printed in England by Wynkyn de Worde. At Westminster. 1496. London, Elliot Stock. 1880. Folio.

The first few leaves have ten original humorous and exceedingly clever drawings in color by Richard Doyle for a proposed illustrated edition.

91 BOL, JOAN. VENATIONIS, PISCATIONIS, ET AUCUPII TYPI, Iœs Bol depingebat. Philip Galleus excud. n. p. [1582?] Ob. 32mo.

Forty-six plates, eleven of which show modes of catching various kinds of fish; plate No. 33 shows the capture of whales.

92 BOWDICH, MRS. T. EDWARD. THE FRESH-WATER FISHES OF GREAT BRITAIN; drawn and described by Mrs. T. Edward Bowdich. London, Printed for the authoress. 1828. Folio.

A valuable work, containing forty-seven plates, very finely colored by hand.

93 [CHINESE FISH; a Collection of 246 Superb Water-color Drawings by a Native Artist on Rice Paper.] n. p. n. d. Two volumes. Ob. folio.

Original drawings; about 1844?

94 COLLAERT, ADRIAN. PISCIUM VIVAE ICONES. . . . n. p. n. d. Ob. 8vo.

Engraved title-page and twenty-five plates of fish and fishing scenes.

Adrian Collaert was born at Antwerp about 1520.

95 COSTUMES OF THE LOWER ORDERS OF PARIS. [London, 1820.] 12mo.

A series of twenty-nine colored plates in the manner of Thomas Rowlandson, illustrating the styles of dress worn by the men and women of lower Parisian life, among them "maquereaux."

96 COSTUMES OF THE LOWER ORDERS OF THE METROPOLIS. [London, 1820.] 12mo.

Colored illustration of women selling mackerel.

97 CRAWHALL, JOSEPH. ANGLING QUIPS AND SPORTING SKITS. An Unique Collection of Water Colour Drawings. Newcastle-upon-Tyne. 1894. 4to.

The original series of caricature water-colors, inlaid, with witty inscriptions in Crawhall's hand, many of them dated.

98 CRIES OF LONDON. n. p. n. d. 4to.

99 [THE CRIES OF LONDON; exhibiting the itinerant traders of antient and modern times in their ordinary costume, copied

from rare engravings or drawn from the life by J. T. Smith of the British Museum.] Lond. n. d. 16mo.

Thirty plates in color.

100 FIRENS, PETRO. PISCIUM VIVAE ICONES. . . . n. p. [*Circa* 1650.] Ob. 4to.

Engraved title-page and nineteen engravings of fishes.

101 FISHING MISERIES; or, Six red letter days in the country. London, 1820. Ob. folio.

Colored title-page and six colored plates of comic angling scenes.

102 FLAMEN, A. B. DIVERSES ESPÈCES DE POISSONS D'EAU DOUCE. . . . Paris, Merlin. [1710.] Ob. folio.

Engraved title-page and sixteen engravings of fish and fishing.

103 GRISET, ERNEST. BARBEL FISHING ON THE THAMES humorously described. [1870.] Ob. folio.

Four original pen-and-ink drawings.

104 HEATH, H., JR., artist. ANGLING REMINISCENCES. London, Baily Bros. [About 1850.] Folio.

With five plates.

105 HENNING, J. F. [EIGHTY-NINE] COLORED ENGRAVINGS OF FISH. n. p. n. d. Ob. folio.

106 KENNARD, EDWARD. NORWEGIAN SKETCHES, Fishing in Strange Waters. London, Chapman & Hall. 1888. Ob. folio.

The original water-colors for the illustrations are placed opposite the reproductions.

107 MEULEN, S. VETR., AND LAAN, A. VAN DER. GROOTE VISSERY. Amsterdam, Schenk. n. d. Folio.

Title-page and thirty-two etchings of fishing scenes, two on a page. Unusual in this form.

108 PLAISIRS ET DÉPLAISIRS DE LA PÊCHE . . . d'après J. David. [1820.] Ob. 24mo.

Fourteen lithographs, colored by hand.

109 SADELER, JUSTUS. PISCIUM VIVÆ ICONES. n. p. n. d. Ob. 8vo.

A series of copperplates showing various fishes, whales, shell-fish, etc. Probably published about 1750.

110 SEYMOUR, A. (?) [TWO COMIC COLORED ANGLING SCENES.] London, Published by W. Spooner. n. p. n. d. Ob. 8vo.

Lithographs colored by hand, entitled: "Angling—capital sport." "Angling—no sport at all."

111 [SIX ANGLING SCENES, with quotations from Horace and Virgil.] London, Thos. McLane. 1823. Ob. folio.

Lithographs.

112 TEMPESTA, ANTONIO. VENATIONES FERARUM, AVIUM, PISCIUM, PUGNAE BESTIARIORUM. . . . Romae, 1602. Ob. 4to.

Twenty-six etchings.

Tempesta was a pupil of Stradanus, from whose work he seems to have borrowed the above title and the general idea of his compositions. *B. P.*

113 VERNET, AND PETERS, B. [A COLLECTION OF TEN FISHING, AND FISHING-BOAT, SCENES in mezzotint.] [London,] Printed for Robt. Sayer, and Sayer & Bennett. 1772–1776. Ob. folio.

114 WHYMPER, CHARLES. [ANGLING SKETCHES; a set of six proof etchings on India paper by Frank Paton, from drawings by Charles Whymper. Ob. folio.]

Each plate is signed by both the artist and engraver.

Comic Angling Books

115 COCKLE, MRS. THE FISHES GRAND GALA, a companion to the "Peacock at home," etc. London, Printed for C. Chapple. 1808. 24mo.

A comic poem, with several plates.

116 THE CRIES IN THE STREETS OF LONDON. Otley: William Walker & Sons. n. d. 16mo.

Bound with another chap-book. Curious woodcut illustrations above the "Cries."

117 DAGLEY, R. DEATH'S DOINGS; consisting of numerous original compositions in prose and verse; . . . principally intended as illustrations of thirty plates, designed and etched by R. Dagley. London, Andrews. n. d. 8vo.

Second edition.

Illustrations colored by hand. Contains: "The Angler," a poem; the plate, "Death and the Angler"; and "Waltonian Reminiscences."

118 GREENWOOD, JAMES. THE PURGATORY OF PETER THE CRUEL, with 36 illustrations, drawn on wood by Ernest Griset. London, Routledge & Sons. 1868. 8vo.

In this copy the illustrations are colored; several are angling scenes and fish.

119 [HALL, H. B.] THE OYSTER; where, how, and when to find, breed, cook and eat it. London, Trübner & Co. 1861. 16mo.

Illustrations by G. Cruikshank.

120 A KETTLE OF FISH by Flibbertigibbet, "Angler." [London], McLean. [1825.] 4to.

An exceptionally fine series of highly colored humorous engravings by M. E.

121 LESSONS OF THRIFT published for general benefit, by a member of the Save-all Club. London, Printed for Thomas Boys. 1820. 8vo.

One hundred and twenty colored plates, one of them a comic angling scene.

122 THE LOBSTER'S VOYAGE TO THE BRAZILS, illustrated with elegant and appropriate engravings. London, Printed for J. Harris, successor to E. Newbery. 1808. 32mo.

First edition, first issue; with the error in the coloring (red instead of black) of the lobster. This was corrected in later issues.

123 RUST, MARGARET. THE QUEEN OF THE FISHES, an Adaptation in English of a Fairy Tale of Valois. With illustrations designed on the wood, cut and printed by Lucien Pissaro, sold by John Lane, at the Sign of the Bodley Head, in Vigo Street. London, n. d. 12mo.

One hundred and fifty copies printed.

124 SAM SYNTAX'S DESCRIPTION OF THE CRIES OF LONDON. London, Printed for Harris & Son. 1824. 16mo.

Third edition.
A chap-book with three "Cries" of fish.

Some Contributions to the Bibliography of Angling

125 BARTLETT, JOHN. CATALOGUE OF BOOKS ON ANGLING including Ichthyology, Pisciculture, Fisheries, and Fishing

Laws, from the Library of a Practitioner of more than Fifty Years' Experience in the Art of Angling. Cambridge. 1882. 4to.

A list of some five hundred books which were afterward given to Harvard College Library.

126 [BARTLETT, JOHN.] THE BARTLETT COLLECTION; A List of Books on Angling, Fishes, and Fish Culture in Harvard College Library by Louise Rankin Albee. Cambridge, Library of Harvard University, 1896. 8vo.

(Bibliographical Contributions, No. 51.)

127 BOSGOED, D. MULDER. PROEVE VAN EENE ICHTHYOLOGISCHE BIBLIOGRAPHIE . . . Haarlem, De Erven Loosjes 1871. 8vo.

First edition.

127a BOSGOED, D. MULDER. BIBLIOTHECA ICHTHYOLOGICA ET PISCATORIA. Catalogus van Boeken en Geschriften over de naturlijke geschiedenis van de visschen en walvisschen, de kunstmatige vischteelt . . . Haarlem, Loosjes, 1874. 8vo.

128 GROLIER CLUB. CHRONOLOGICAL HAND-LIST OF VARIOUS EDITIONS OF THE COMPLETE ANGLER. [New York.] 1893. 16mo.

129 SAGE, DEAN. A CATALOGUE OF THE COLLECTION OF BOOKS ON ANGLING belonging to Dean Sage of Albany, N. Y. New York, De Vinne Press, 1896. 8vo.

——— ——— A Supplement . . . New York, De Vinne Press, 1904. 8vo.

This copy of the Catalogue was presented to John Bartlett by Dean Sage, and later by John Bartlett to the owner of this collection. Another copy, presented to him by Dean Sage, is also shown.

130 WESTWOOD, THOMAS. A NEW BIBLIOTHECA PISCATORIA; or, General catalogue of angling and fishing literature. . . . London, "Field" office. 1861.

A unique and interesting copy of a catalogue which formed the basis of the "Bibliotheca Piscatoria."

Interleaved with numerous manuscript additions in the author's hand.

131 WESTWOOD, THOMAS, AND SATCHELL, THOMAS. BIBLIOTHECA PISCATORIA; a catalogue of books on angling, the fisheries and fish-culture, with bibliographical notes and an appendix of citations. . . . London, W. Satchell. 1883. 4to.

Large-paper copy of this most important bibliography.

132 WOOD, ARNOLD. A BIBLIOGRAPHY OF "THE COMPLETE ANGLER" of Izaak Walton and Charles Cotton . . . a chronologically arranged list of . . . editions and reprints. . . . New York, Scribner. 1900. 4to.

No. 11 of eighteen copies, printed on imperial Japanese paper.

Bindings Especially Suited to Angling Books

133 [LATHY, THOMAS PIKE.] THE ANGLER; a Poem in ten Cantos. London, Printed for W. Wright . . . and M. Iley, 1819. Portrait of Thomas Gosden, woodcuts. 8vo.

First edition. The only known copy on vellum.

Bound by Thomas Gosden, in brown Russia leather over heavy beveled boards, with angling emblems stamped on the edges; sides decorated with the title-vignette of "The Complete Angler" (without the clusters of fish), inclosing the Walton-Cotton monogram; at the corners, stamped design of fish and fishing-tackle; paneled back decorated in gold with flies, fish, and angling scene; inner border gold-tooled, with green silk lining.

Gosden's own copy, with his monogram book-plate, and the following manuscript note: "Only one copy of this book printed on vellum. T. G." In Gosden's copy of Higg's catalogue he makes the same statement

in a manuscript note concerning a unique copy on vellum, saying that the cost of the vellum alone was ten pounds.

"The Angler" is a plagiaristic fraud, perpetrated by Thomas Lathy, and sold to Gosden; who paid thirty pounds for the copyright.

134 [NORTH, ROGER.] A DISCOURSE OF FISH AND FISH-PONDS. By a Person of Honour. London, Printed for E. Curll, 1715. 12mo.

Second edition.

Blue calf binding, said to be by Gosden; border of fillets; small gold tools at the corners; fish and net stamped in gold in center of both covers, and in blind work on the back.

135 [S., J.?] THE INNOCENT EPICURE; or, The Art of Angling. London, Printed for S. Crouch, H. Playford and W. Brown, 1697. 8vo.

First edition. A poem, preceded by a paraphrase on Horace, addressed "From J. S. to C. S."

Thomas Gosden's copy, bound by him in green morocco, with blind-tooled grape-vine about the edges and festooned over baskets of fish stamped in gold at the corners; fishing scene, after Bewick, stamped in gold in center of both covers; back gold-tooled with vines and fish.

136 [S., J.?] THE INNOCENT EPICURE. London, Printed by H. Meere for R. Gosling, 1713. 8vo.

Second edition.

Bound in citron calf, with gold rolled borders; sides decorated with title-vignette of "The Complete Angler," without the clusters of fish; on the back and corners, fishing baskets stamped in gold.

137 SMITH, THOMAS. EVERY MAN HIS OWN FISHERMAN. London, Printed for C. Moran. [n. d., *circa* 1770.] 24mo.

Bound in brown calf; back emblematically ornamented in gold.

138 VENABLES, ROBERT. THE EXPERIENCED ANGLER. London: T. Gosden, 1827. 12mo.

Gosden's reprint (with new title-page) of the first edition, 1662. (See No. 48 for first edition.) Large paper copy, with engravings of fish on India paper.

Bound by Thomas Gosden in half green morocco, with fish stamped in gold on the back. Presentation inscription in Gosden's handwriting: "T. Marshall, The gift of the publisher, 1836."

139 WALTON AND COTTON. THE COMPLETE ANGLER . . . New edition, edited by Ephemera. London, Ingram, Cooke & Co. 1853. 12mo.

Bound in sage-green straight-grain morocco, with angling emblems and fish on back and sides; fore-edge painting of an old English mansion.

140 WALTON AND COTTON. THE COMPLETE ANGLER . . . Halifax: Milner and Sowerby, 1857. Portrait of Walton, illustrations. 8vo.

Bound in green cloth, with angling scene stamped in gold on the back.

141 WALTON AND COTTON. THE COMPLETE ANGLER . . . London: Bell & Daldy, 1863. Portraits of Walton and Cotton. 16mo. Printed at the Chiswick Press.

Bound by Stikeman & Co. in red levant morocco; angling emblems on the back.

Angling Book-plates and Prints

142 BOOK-PLATES of Buddle Atkinson (by [B. F. Robinson]); William C. Atwater, 1904 (by W. F. Hopson); Thomas Alcock Beck (by Lambert); Mary, Duchess of Bedford, 1899 (by W[illiam] P[hillips] B[arrett]); John H. Buck, 1900 (designed by M[arian] B[uck], engraved by E. D. F[rench]); Rev. H. Cotes, Vicar, Bedlington, 1802 (by [Thomas Bewick]); Henry Blackwell; Rev. H. S. Cotton (by P. Audinet); Daniel B. Fearing, 1899 (by S[idney] L. S[mith]); plate reduced from preceding; Daniel B. Fearing

(by [W. A.] Kirkpatrick); Rowland Fisher (by H[enry] S[tacy] M[arks]); [The Fishmongers' Company, London;] Percy Fitzgerald, M. A., F. S. A.; Fly-fishers' Club Library; Lucy Frost (with autograph inscription: "To Anne Elizabeth, Dec. 12, 1856").

43 BOOK-PLATES of Richard Ellsworth Gall; T[homas] Gosden, two different plates (by J. Scott); Robert Couper Green; John W. Griggs, 1904; Alfred Harmsworth, 1903 (by W. P. B[arrett]); John Gerard Heckscher (by Tiffany & Co., 1899); John Gerard Heckscher, 1902 (by E. D. French [cipher]); D. A. Holdsworth, South Gosforth (similar to the Cotes plate, with name changed); W. F. Hopson, 1909 (by the owner); Edward A. Horton; [Charles R.] Howland (by the owner); Colin M. Ingersoll, Jr., 1902 (by W. F. H[opson]); J. Herbert Johnston, 1903 (by W. Hopson); *ex libris* Jacobi, M. D. de Warrington (by H. J. Bellars; "J. Kendrick direxit, 1853"); *ex libris* Caroli Elkin Mathews (by A[rthur] R[obertson]).

44 BOOK-PLATES of Sir William G. Pearce; Louis Rhead (by the owner); Herbert J. Richardson, Newcastle-upon-Tyne; Dean

Sage; Epes Sargent (by Paul Revere; pasted to fly-leaf of book, signed: "Epes Sargent Junr., May 10, 1763"; this plate, reëngraved by S. L. Smith, is still used by the Sargent family); Henry A. Sherwin, 1896 (by E. D. French; proof signed by artist); Frederick W. Skiff, of West Haven (by W. F. Hopson; proof signed by artist); Leond. Smelt, Esq.; H. M. Smith, Jr., Richmond, Va. (by B. R.); H. M. Smith, Jr., Richmond, Va. (by "The Triptych"); Suffolk Club, South Haven, Long Island (by H. V. Burgy); True Waltonian Society, established 1830 (on blue paper); Henry Van Dyke (designed by [G. W. Maynard], engraved by J. D. S[millie]); *ex libris* S. Y. Varuna (the yacht of Eugene Higgins, Esq.: it is probable that all other copies of this plate were lost in the wreck of the *Varuna* in 1909); Eli Whitney, 1903 (by W. F. Hopson); John S. Wood, 1909 (by W. F. Hopson).

[It has not been considered necessary to mention in the catalogue more than a representative few of the prints shown in the exhibition.]

145 A BOY ANGLING. Drawn by R. Westall. Bartolotti (*sic*) sculp.

Printed in colors.

146 A BOY MENDING HIS NET. Drawn by Westall. Bartolotti (*sic*) sculp.

Printed in colors.

147 CATCHING A TROUT. Painted by A. F. Tait. New York, 1854. Lithographed by N. Currier.

148 FISHING IN TROUBLED WATERS. Published by Pyall & Hunt.

149 DIE WASSERFAHRT ZUM FESTE. Original u. Eigenthum, No. 2617. Neu-Ruppin, Gustav Kühn.

50 A VIEW FROM YE ISLAND SEAT OF ye Lake of ye Temple of Venus and Hermitage. Chatelain del. G. Brickham sculp. Printed for John Bowles & Son.

51 THE ANGLER. Kirk del., Mackenzie sculp.

52 FISHING IN A PUNT. London, Published by J. Bysh.

53 WALTONIZING; or Green-land Fishermen. London, Tho. McLean. Seymour del., etched by Shortshank.

154 [ANGLING SCENE.] Original water-color signed "Sam Alken."

155 A KINGFISHER ON THE BANKS OF the Thames. Published, Dec. 6, 1826, by T. Gillard.

A political caricature.

156 ANGLING EXTRAORDINARY! Published by McLean, Dec. 28, 1843. H. B. sketches, No. 792.

Political caricature.

157 FISHING SCENE IN WINDSOR PARK. "Coming events cast their shadows before them." Published by Messrs. Fores. Political sketches by Foz, No. 2.

158 FISHING IN TROUBLED WATERS. H. B.

Political caricature.

159 I'M: PATIENCE IN A PUNT. H. B. sketches, No. 548.

Political caricature.

160 TICKLING TROUT. London, Messrs. Fores. Printed by W. Kohler.

Political caricature.

161 A GROUP OF JAPANESE ANGLING PRINTS.

162 JAPANESE BOOKS CONTAINING ANGLING PRINTS.

Music

163 AUBER. "BEHOLD, FAR O'ER THE TROUBLED TIDE." Sung by Mr. Richings in the celebrated opera of "Masaniello." New York, J. L. Hewitt & Co. [1839?] 4to.

Title-page with lithographic view of fishermen with boat and nets.

164 BURDITT, B. A. MAMMOTH COD QUICKSTEP as performed by the Boston Brigade Band. Composed and respectfully dedicated to the members of the Mammoth Cod Association. Boston, Prentiss. 1839. 4to.

Two leaves of music and a title-page with a lithographic illustration of a fish-market, a basket of fish, and in the foreground a "mammoth cod."

165 GÖDBÈ, S. GOING OUT A FISHING. A comic song written by H. W. C. London, Purday. n. d. 4to.

Title-page with comic angling scene. Five pages of music.

166 HACKETT, WILLIAM ASHTON. THE SONG OF THE ANGLER. [London.] n. d. 4to.

Presentation copy from the author, with inscription, "The Hon^ble John Plunket with the author's most respectful compl."

Miscellaneous Illustrative Material

167 ANGLING MEDALS AND COINS. Eighteen pieces.

a. Small Greek and Roman silver coins, with fish.

b. Medal with angling scene; inscription, "Semper tibi pendeat hamus, 1686." $1\frac{3}{16}$ in.

Bronze.

c. "Promissory halfpenny, 1796." Reverse: a ship with fish. $1\frac{3}{16}$ in.

Two copies.

d. Medal to "Frederick, Prince of Wales, Founder of the Society." Reverse: "For the advantage of Great Britain. Free Brit. Fishery. By a Society Estabd. 1750." $1\frac{9}{16}$ in.

One silver and two bronze copies.

e. "One Penny. Success to the Fishery." Reverse: "Magdalen Island Token, 1816." $1\frac{1}{4}$ in.

Two copies.

f. Medal with obverse similar to the preceding. Reverse: "Speed the plough."

Bronze.

g. Walton-Cotton medals, signed, "Avern. f. MDCCCXXIV." Reverse: "Avern. f. T. Gosden." $1\frac{3}{8}$ in.

(*a*) Reverse: Bust of Cotton.

(*b*) Reverse: Tomb of Walton.

Copies of each in silver and bronze.

h. "One Cent, 1855." Reverse: "Fisheries and Agriculture." 1 in.

168 INTAGLIO FULL-LENGTH PORTRAIT OF IZAAK WALTON, cut in basalt, and signed, "Wedgwood." $1 \times \frac{3}{4}$ in.

Set in ring.

169 BRONZE BUST OF IZAAK WALTON. Inscription: "Iz. Wa., 1593–1683." F. Ziegler.

One of twenty-five copies.

170 SAME, cast in silver.

171 ANGLING POSTAL CARDS.

172 PHOTOGRAPH OF FIREPLACE in a library of angling books. (See *Foreword.*)

Appendix

Whales and Whaling

173 BARNACLE, CAPTAIN. Péhe Nú-e, the Tiger Whale of the Pacific. Boston, D. Lothrop & Co. 1877. 12mo.

Really "Moby-Dick" under a new name.

174 CHASE, OWEN. Narrative of the most extraordinary and distressing shipwreck of the whale-ship *Essex*, of Nantucket; which was attacked and finally destroyed by a large spermaceti-whale, in the Pacific Ocean; with an account of the unparalleled sufferings of the captain and crew during a space of ninety-three days at sea, in open boats, in the years 1819 and 1820. New York, W. E. Gilley. 1821. 12mo.

175 THE CHILD'S BOOK ABOUT Whales. Concord, N. H., Rufus Merrill & Co. 1843. 32mo.

176 THE HISTORY OF SINBAD THE SAILOR; containing an account of his surprising voyages and miraculous escapes, also the wonderful story of "The Fisherman." Boston, Abbot. 1841. Small 16mo. Illustrations.

177 JENKINS, THOMAS H. BARK *Kathleen* SUNK BY A WHALE, to which is added an account of two like occurrences, the loss of ships *Ann Alexander* and *Essex*. New Bedford, Hutchinson. [1902.] 12mo.

The log-book of the bark *Kathleen* is in the collection.

178 LOG-BOOKS. LOG OF THE *Charles Drew*. 1838.

Among a number of log-books this one has been chosen to show the way in which the number of whales captured and the number of barrels of oil were indicated, as also the whales sighted but not caught.

179 MANBY, GEORGE WILLIAM. JOURNAL OF A VOYAGE TO GREENLAND in the year 1821, with graphic illustrations. London, Printed for G. and W. B. Whittaker. 1822. 4to.

One of the famous whaling voyages.

180 MANBY, GEORGE WILLIAM. REISE NACH GRÖNLAND IM JAHR 1821. Leipzig, Fleischer, 1823. 16mo.

A German translation of the preceding number.

181 MARTENS, FREDRIK. NAUWKEURIGE BESCHRYVINGE VAN GROENLAND OF SPITSBERGEN, waer in de Walvischvangst, gelegentheyd van't ys, en haer wonderlyke kragt en figuren duydelyk worden aengewesen. Dordrecht, by Hendrik Walpot. n. d. Small 8vo.

182 MARTENS, FREDRIK. VIAGGIO DI SPITZBERGA O' GROLANDA falto da Federico Martens Amburghese l'anno 1671 . . . colla descritione delle balene, e lor pesca. . . . Venice, per Iseppo Prodicimo, 1680. 24mo.

An Italian translation.

183 MELVILLE, HERMAN. MOBY-DICK; or, the whale. N. Y. Harper & Bros. 1851. 12mo.

First edition.

Moby-Dick was a famous, great whale also known as Péhe Nú-e.

184 MURPHEY, CHARLES. A JOURNAL OF A WHALING VOYAGE on board ship *Dauphin*, of Nantucket. Mattapoisett, Atlantic Publishing Co. 1877. 12mo.

An unusual imprint.

185 SAMSON, WILLIAM. IS A WHALE A FISH? An accurate report of the case of James Maurice against Samuel Judd. . . . New York, Van Winkle, 1819. 8vo.

186 SCORESBY, WILLIAM, JR. JOURNAL OF A VOYAGE TO THE NORTHERN WHALE-FISHERY . . . made in 1822 in the ship *Baffin* of Liverpool. Edinburgh, Printed for A. Constable & Co. 1823. 8vo.

The original MS. of the Journal, pp. 1–382 and appendix, with interlineations and erasures, is bound up with the title-page and text of the edition published in 1823.

187 SCORESBY, WILLIAM, JR. TAGEBUCH EINER REISE AUF DEN WALLFISCHFANG . . . in sommer, 1822; aus dem Englischen übersätzt . . . von Friedrich Kries. Hamburg, F. Perthes. 1825. 8vo.

German translation of the above.

88 SEVEY, J. A. The Whale and its Products. n. p. *Circa* 1878. 24mo.

89 STORIES ABOUT WHALES AND THE Whale Fishery. Concord, N. H. [1842.] 16mo. Illustrations.

90 TELLER, THOMAS. Stories About Whale-catching, told by a father to his son. New Haven, Babcock. [1845.] 24mo. Illustrations.

91 ZORGDRAGER, C. G. Bloeyende Opkomst der aloude en hedendaagsche Groenlandsche Visschery . . . met byvoeging van de walvischvangst in haare hoedanigheden, behandelingen 'tscheepsleeven en gedrag beschouwt; door Abraham Moubach. Amsterdam, Osterwyk. 1720. 12mo.

First edition.

THE·DE VINNE·PRESS

CATALOGUE OF

AN EXHIBITION COMMEMORATING THE

HUNDREDTH ANNIVERSARY

OF THE BIRTH OF

William Makepeace Thackeray

(1811–1863)

HELD AT

The Grolier Club

NEW YORK

FROM JANUARY 25TH UNTIL MARCH 16TH

M CM XII

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INTRODUCTION

William Makepeace Thackeray was born on July 18, 1811, in Alipur, India. His father, Richmond Thackeray, held a responsible position in the Bengal Civil Service. Four years after the birth of his son, Richmond Thackeray died.

In 1817, at the age of five, owing to the climate of India, young Thackeray was sent to relatives in England. The parting with his mother on the river-front at Calcutta made a lasting impression, to which he frequently alluded in his writings.

The Thackeray family had always been in good circumstances, and although they were living far away from the home of their ancestors, under the then unsettled government of India, the influences of his childhood were of the nicest kind. His mother, Anne Becher, was descended from a family also long in the civil service of Bengal, and was distinguished as one of the beauties of her time.

Thackeray does not seem to have been

very happy during his school life, and afterward wrote of his childish memory of that time: "I remember kneeling by my bed of a night and praying God that I might dream of my mother." He constantly wrote to his mother, and frequently illustrated his letters with drawings. From an early age, apparently, he desired to become a writer, and attained quite a reputation for his rhymes among his school-mates. It is said that his first known effort was a parody on Letitia Elizabeth Landon's verses entitled "Violets." Thackeray's title was "Cabbages." However, his first appearance in print seems to have been a parody of Moore's "Minstrel Boy," which appeared in the "Western Luminary" in 1828.

It was during his school-days at the Charterhouse that he received a broken nose as the result of a school-boy fight, and we are told that immediately after it was set it was again broken by one of the bullies of the school.

In 1829 he entered Cambridge, and it was during his student days that he became a contributor to "The Snob" and "The Gownsman," the first of his recorded literary works.

The literary period of Thackeray's life extended from 1829 to 1863.

It is related that when Robert Seymour's career terminated suddenly, Thackeray applied to Charles Dickens to be allowed to carry on the illustrating of the "Pickwick Papers." He was unsuccessful. This failure and the disappointment were largely responsible for his turning to a literary career.

It is of extreme interest to know that the first appearance of any of Thackeray's writings in book form occurred in Philadelphia, in 1838, when Carey & Hart, the publishers, collected his contributions to "Fraser's Magazine," under the title of "The Yellowplush Correspondence."

A Thackeray memorial exhibition was held in London, under the auspices of The Titmarsh Club, from Saturday, July 1, to Saturday, July 15, 1911. His Excellency the American Ambassador was chairman, and Lord Rosebery made the opening address. The exhibition was held in the Charterhouse, where Thackeray had attended school. On Tuesday, July 18, it was followed by a lawn party given by Lady Ritchie, Thackeray's daughter, and the edi-

tor of the "Cornhill Magazine," in the Middle Temple Gardens.

The present exhibition has been made possible by the universal appreciation of Thackeray's writings by members of The Grolier Club and American collectors. The members of The Grolier Club wish to convey their sincere thanks for the assistance and coöperation of Mrs. Walter Goodwin, Miss Faith Moore, Miss Amy Seabury Weeks, Mr. Robert Coster, Mr. Frank Crowninshield, Mr. H. H. Havemeyer, Major William H. Lambert, Colonel O. H. Payne, Mr. R. J. Safford, Mr. H. S. Van Duzer, and General James Grant Wilson.

It has been our purpose, in this exhibition, to group Thackeray's works chronologically as they were presented to the English world in book form, with whatever could be collected relating to these works and to his life.

Thackeray died December 24, 1863. The mortal remains of the greatest novelist of the Victorian era were laid to rest in the cemetery at Kensal Green.

CATALOGUE

THE WORKS OF

Thackeray

1 THE SNOB: A Literary And Scientific Journal. Not "Conducted By Members Of The University." [Quotation from Virgil.] Cambridge: Published by W. H. Smith, Rose Crescent. 1829.

Duodecimo. 11 numbers, uncut and unbound.

The preliminary matter consists of title, dedication, preface and index (5 leaves). Text, 64 pp.

Eleven weekly numbers of "The Snob" were issued, from April 9 to June 18, 1829. They were printed on variously tinted papers, and usually contain the words, "Second Edition," or "Third Edition," etc., at the top of the first page, leading to the erroneous conclusion that no copies existed without these words. There is, in the Cambridge Free Library, a set of the eleven numbers without any designation of edition. In the present set No. 1, green wrappers, is designated "Second Edition"; No. 2, olive-green wrappers, has no edition designated; No. 3, buff wrappers, "Fourth Edition"; No. 4, pink wrappers, "Fourth Edition"; No. 5, pink wrappers, "Fourth Edition"; No. 6, blue wrappers, "Fourth Edition"; No. 7, olive-green wrappers, "Fourth Edi-

2 *a* —— Another copy, with buff printed paper wrapper bound in.

2 *b* —— Another copy, in the original light green printed boards.

2 *c* The Original Manuscript of the poem, "I 'd be a Tadpole." Accompanied by facsimile reproduction.

The leaf on which this manuscript is pasted was taken from the scrap-book of Miss E. Spence, who has written, under the poem: "These lines by Thackeray his mother says were never published but written in his cousin's album (now Mrs. Carmichael), whilst he was yet at the Charter House School."

The handwriting is boyish, resembling that in his Charterhouse text-books. The lines were published, with some alterations, in "The Gownsman." The discovery of this manuscript was the proof that the poem was by Thackeray.

The National Standard, 1833. See No. 73*a*.

3 FLORE ET ZEPHYR Ballet Mythologique dedié à [Sketch of Flore] Par Théophile Wagstaff. London. Published March 1st, 1836, By J. Mitchell, Library, 33, Old Bond St. a Paris, chez Rittner & Goupil, Boulevard Montmartre: Printed by Graf & Soret.

Small folio (14⅝ × 10⅝ inches). 9 unnumbered plates (including wrapper title), slightly tinted. No letterpress.

These nine plates, drawn by Thackeray and lithographed by Edward Morton, represent scenes in the life of a ballet-girl. Most copies are tinted, but the British Museum owns an uncolored copy. The order of the plates differs in various copies, as do the size of the wrappers and the size of the lithographic impressions. A copy exists with the title in proof before letters, and another with the title on India paper and mounted on a blank wrapper.

Disappointed in his hope to become a painter, it occurred to Thackeray to turn his sketches to financial account, and "Flore et Zephyr" was the first result. It appeared in March, 1836, attracting little attention. Two months later, after the death of Robert Seymour, Thackeray applied unsuccessfully to Dickens for the work of illustrating "Pickwick Papers," a failure which he afterwards alluded to as "Mr. Pickwick's lucky escape."

3 *a* —— Another copy. 13 × 9½ inches.

3 *b* —— Another copy. 11¾ × 8¾ inches.

Inserted is a letter from Thackeray, dated April 22, 1836, saying: "Enclosed are three puff-provokers wh. I should be obliged to you to send with copies of Flore & Zephyr."

3 *c* A Sketch Book used in Paris, containing what seem to be studies for "Flore et Ze-

phyr" and numerous other drawings on 53 leaves.

4 KING GLUMPUS: An Interlude In One Act. (For private circulation only.) London: 1837.

Duodecimo. 16 pp. 3 plates from drawings by Thackeray. Original blank yellow wrappers.

John Barrow's copy.

A one-act burlesque, the authorship of which is disputed, though it is probably by John Barrow. It has been claimed that Thackeray was its author, and there seems to be no doubt that he was its illustrator. The plates face the title-page and pp. 9 and 13.

Reproduced in the "Autographic Mirror," February 15, 1865, and the "Bookman," December, 1898.

4 *a* A Reprint of "King Glumpus," issued by W. T. Spencer in 1898.

5 JERROLD, DOUGLAS. Men Of Character. By Douglas Jerrold. [Quotation from Fielding] In Three Volumes ... London: Henry Colburn, Publisher, Great Marlborough Street. MDCCCXXXVIII.

Octavo. 3 volumes. 12 plates (including frontispieces). Issued in boards.

The twelve illustrations are by Thackeray.

6 THE YELLOWPLUSH CORRESPONDENCE. Philadelphia: E. L. Carey & A. Hart. 1838.

Octavo. Original brown boards with paper label.

Consists of title and pp. [13]–238.

The first collected edition of any of Thackeray's writings that appeared in England or America. The papers first appeared in "Fraser's Magazine" in November, 1837, and January–July, 1838, and were not published in book form in England until 1841, when they appeared in "Comic Tales and Sketches." They were also among the selections from the "Miscellanies," published separately in 1856.

The collection includes "Fashnable Fax," not reprinted in England until 1885, but "Epistles to the Literati" is omitted, also "Mr. Yellowplush's Ajew." As the latter appeared in "Fraser's Magazine" for August, it seems probable that the book was brought out before the August number of the magazine had reached this country.

7 ADDISON, CHARLES GREENSTREET. DAMASCUS AND PALMYRA: A JOURNEY TO THE EAST. WITH A SKETCH OF THE STATE AND PROSPECTS

OF SYRIA, UNDER IBRAHIM PASHA. BY CHARLES G. ADDISON ... London: Richard Bentley ... 1838.

Octavo. 2 volumes. 18 colored lithographs, after designs by Thackeray. Original green cloth binding.

The illustrations by Thackeray (9 in each volume) show Eastern costumes. Most copies contain but 10 plates.

7 *a* —— Another copy, containing presentation inscription from the author to his niece.

Inserted is the following signed receipt in Thackeray's handwriting: "Received of C. G. Addison, Esqr twenty pounds for illustrations &c. to his work on Damascus & Palmyra."

8 THE COMIC ALMANACK, FOR 1839: AN EPHEMERIS IN JEST AND EARNEST, CONTAINING "ALL THINGS FITTING FOR SUCH A WORK." BY RIGDUM FUNNIDOS, GENT. [Vignette] ADORNED WITH A DOZEN OF "RIGHTE MERRIE" CUTS, PERTAINING TO THE MONTHS, AND AN HIEROGLYPHIC, BY GEORGE CRUIKSHANK. London: Imprinted For Charles Tilt, Bibliopolist, In Fleet Street. White-

head And Co. Printers, 76, Fleet Street. [1838.]

Duodecimo. 12 plates, by George Cruikshank. Original buff, printed, pictorial paper wrappers and 16 leaves of advertisement bound in.

Thackeray's "Stubbs's Calendar; or, The Fatal Boots" appears here for the first time, occupying 24 pages. It was first reprinted in "Comic Tales and Sketches," 1841, and appeared in "People's Almanack," Boston, the same year. Its first separate appearance was in New York in 1850 (see following number). Reprinted as "The Fatal Boots" in the "Miscellanies," and issued as one of the selections from the "Miscellanies" in 1855.

8 *a* STUBBS'S CALENDAR: Or, The Fatal Boots. By W. M. Thackeray. ... Illustrated By George Cruikshank. New York: Stringer & Townsend. 1850.

Sixteenmo. 112 pp. 6 plates (including frontispiece) by George Cruikshank. Original yellow printed boards, with vignette.

The first separate appearance of "Stubbs's Calendar," which was printed for the first time in "The Comic Almanack," 1839 (see preceding number). The American publishers seem to have had too few sets of plates, and were obliged to divide them; consequently two copies do not necessarily contain the same six plates. The illustrations have no titles

in this edition. It was reprinted as "The Fatal Boots" in the "Miscellanies," 1855.

The Corsair, 1839. See No. 67*a*.

9 THE WHITEY-BROWN PAPER MAGAZINE. Suggested to be issued in 1838–39, as a weekly publication.

Quarto. Nine illustrations with descriptive letterpress. The only known copy.

Consists of humorous sketches illustrating "The Veracious History of Dionysius Diddler."

9*a* The Nine Original Drawings for "The Veracious History of Dionysius Diddler," with explanatory text in Thackeray's autograph.

Accompanied by an explanatory pamphlet by Luther S. Livingston (of which three copies were printed in 1909).

There are nine drawings with explanatory notes by Thackeray, covering the "History." There are three additional drawings included in this volume, one being a portrait of Dr. Dionysius Lardner, whom Thackeray caricatures in this "History." The two other portraits are of Thackeray by himself, the first showing the author in the guise of a jester, the second resembling the one in Maclise's cartoon of the Fraserians. These drawings were formerly owned by Joseph Grego, editor of "Thackerayana"

and "The Student's Quarter," and were exhibited by him at the Victorian Era Exhibition, London, 1897.

A Facsimile Reprint of "The Veracious History of Dionysius Diddler."

From the "Autographic Mirror," February 20 to June 1, 1864.

THE ANTI-CORN LAW CIRCULAR ... No. 1. Tuesday, April 16, 1839 ... [–No. 57, Thursday, April 8, 1841.] Folio. Illustrations.

The "Illustrations of the Rent Laws" in Nos. 8 and 18 are by Thackeray, and "Rain and Rents" (No. 10), "Nicholas Nickleby" (No. 11) and two woodcuts with text (No. 39) have been attributed to him.

THE EXQUISITES: A Farce In Two Acts. [Quotation from Dryden, four lines.] [For private circulation only.] London: 1839.

Octavo. 4 plates from drawings by Thackeray. Original blank yellow paper wrappers.

The preliminary matter consists of title and "dramatis personæ" (2 leaves). Text, 37 pp.

John Barrow's copy.

As in the case of "King Glumpus," the authorship

of this farce, which seems never to have been acted, is disputed, being claimed for Thackeray and for John Barrow. The plates, which are attributed to Thackeray, face the title-page and pp. 7, 21 and 25. One of the few known copies has colored plates.

12 THE LOVING BALLAD OF LORD BATEMAN. Illustrated by George Cruikshank. London: Charles Tilt, Fleet Street; And Mustapha Syried, Constantinople. MDCCCXXXIX.

Twentyfour-mo. 12 plates (including frontispiece and 1 plate of music) by George Cruikshank. Original limp green cloth cover with gold pictorial design, also by Cruikshank.

The preliminary matter consists of half-title, title and "Warning to the Public" (4 leaves), and there are 4 leaves of publishers' advertisements at the end. Text, pp. [9]–40.

The page numbers of this issue are in the middle of the page excepting those of the preface and notes. In a second issue of the first edition and in later editions they are given their usual position on the page.

The text has been attributed to Thackeray, Cruikshank and Dickens, but is now considered with reasonable certainty to be by Thackeray. It is thought that the preface and notes may be by Dickens.

12 *a* The Original Drawings by George Cruik-

shank for "The Loving Ballad of Lord Bateman."

2 *b* The Original Steel Plates for "The Loving Ballad of Lord Bateman."

2 *c* Trial Drawings by Thackeray for "The Loving Ballad of Lord Bateman."

Six original drawings by Thackeray with (apparently) printers' proof of the text of "Lord Bateman" pasted on to each plate. The text as printed here differs very considerably from that of the first edition, good English being used throughout.

Stanzas 5 and 9 are omitted. Stanzas 3–9 are also given in Thackeray's handwriting with 3 appropriate water-color sketches surrounding them.

13 THE COMIC ALMANACK, For 1840 ... By George Cruikshank ... London: Imprinted For Charles Tilt ... [1839.]

Duodecimo. 64 pp. 12 plates by George Cruikshank. Original buff, printed, pictorial paper wrappers, and 20 leaves of advertisement bound in.

Thackeray's "Barber Cox, and the Cutting of his Comb" appears here for the first time. The 12 plates by Cruikshank illustrate it.

Reprinted as "Cox's Diary" in the "Miscellanies," and issued with "The Fatal Boots" as one of the selections from the "Miscellanies" in 1855.

14 THE PARIS SKETCH BOOK: By Mr. Titmarsh. With Numerous Designs By The Author, On Copper And Wood ... London: John Macrone, 1, St. Martin's Place, Trafalgar Square. 1840.

Octavo. 2 volumes. 12 plates (including engraved title-page in Vol. I and frontispiece of Vol. II), woodcuts, all by Thackeray. Original dark brown cloth binding.

The preliminary matter consists of title, contents, [note] and dedicatory letter in Vol. I (4 leaves), and title and contents (2 leaves) in Vol. II, and there is a leaf with imprint at the end of Vol. II. Text, 304+298 pp.

The first printed book by Thackeray to appear in England. Its publisher, John Macrone, had brought out "Sketches by Boz," four years earlier.

14 *a* An Original Pencil Sketch, slightly tinted; a study for one of the plates, "The Gallery at Deberau's Theater" ("The Paris Sketch Book").

15 AN ESSAY On The Genius Of George Cruikshank. With Numerous Illustrations Of His Works. (From The Westminster Review, No. LXVI.) With Additional Etchings. Henry Hooper, 13 Pall Mall East. MDCCCXL.

Octavo. 17 etchings, 39 woodcuts, all by George Cruikshank. Issued in green cloth binding.

The preliminary matter consists of title and list of illustrations (2 leaves). Text, 59 pp.

Reprint of an article which appeared in the "Westminster Review" for June, 1840. It was reprinted in Thackeray's "Works," 1879, with 10 etchings and 24 woodcuts.

The plate "Philoprogenitiveness" is often lacking.

a The "Westminster Review" for June, 1840, in which the "Essay on the Genius of George Cruikshank" first appeared, pp. 1–60.

This contains one plate less than when it appeared in book form. (See preceding number.) The list of Cruikshank's works in the book contains two not mentioned in the magazine article.

The Britannia, 1841. See No. *72a*.

6 MEADOWS, [JOSEPH] KENNY. HEADS OF THE PEOPLE: OR, PORTRAITS OF THE ENGLISH. DRAWN BY KENNY MEADOWS. WITH ORIGINAL ESSAYS BY DISTINGUISHED WRITERS. London: Robert Tyas, 50 Cheapside. MDCCCXLI–XLII.

Octavo. 2 volumes. Frontispieces, engraved title-pages, and 106 plates, engraved by Orin Smith, from drawings by Kenny Meadows. Issued in parts.

Thackeray's contributions were "Captain Rook and Mr. Pigeon," "The Fashionable Authoress" and "The Artists." The first had appeared in "The Corsair," September, 1839. All three were printed as "Character Sketches" in Thackeray's "Miscellaneous Writings," 1855–57, and in "Novels by Eminent Hands," 1856.

17 THE SECOND FUNERAL OF NAPOLEON: In Three Letters To Miss Smith, Of London, and The Chronicle Of The Drum. By Mr. M. A. Titmarsh. London: Hugh Cunningham, St. Martin's Place, Trafalgar Square. 1841.

Square twentyfour-mo. 4 full-page woodcuts. Original gray, printed, pictorial paper wrappers, with sketch of Napoleon by Thackeray.

The preliminary leaves consist of title and contents (2 leaves), and there is a leaf of advertisement at the end. Text, 122 pp. The only illustration by Thackeray is that on the cover.

Fitzgerald wrote in February, 1841, that he considered "The Second Funeral of Napoleon" the best thing that Thackeray had done. "Buy it," said he,

"and ask others to buy it; as each copy sold puts 7½*d* in T's pocket: which is very empty just now, I take it."

This was reprinted "from the original manuscript" in the "Cornhill," No. 73. In 1896 a facsimile of the first edition was printed and distributed as a gift by Philadelphia and Chicago Sunday newspapers.

"The Chronicle of the Drum" was reprinted for the first time in the "Cornhill Magazine," 1866.

The leaf at the end advertises "Dinner Reminiscences ... by Mr. M. A. Titmarsh" as "preparing for immediate publication."

7*a* —— Another copy, with blue, printed pictorial wrapper.

18 COMIC TALES AND SKETCHES. EDITED AND ILLUSTRATED BY MR. MICHAEL ANGELO TITMARSH ... IN TWO VOLUMES ... London: Hugh Cunningham, St. Martin's Place, Trafalgar Square. 1841.

Octavo. 2 volumes. 12 plates (including engraved title-page in Vol. I and frontispiece of Vol. II). Original maroon cloth binding.

The preliminary matter consists of title and preface (4 leaves) in Vol. I, and title and "Contents of Vol. II" (2 leaves) in Vol. II, and there is a leaf of publisher's advertisements at end of Vol. II. Text, 299+370 pp.

The first volume contains "The Yellowplush Correspondence" as issued in Philadelphia in 1838, with the omission of "Fashnable Fax" and the addition of "Mr. Yellowplush's Ajew" and "Epistles to the Literati." The second contains "Some Passages in the Life of Major Gahagan," "The Professor," "The Bedford Row Conspiracy" and "Stubbs's Calendar."

After the success of "Vanity Fair," the remaining copies of this edition were issued with a reprinted title-page, referring to the author as "Author of 'Vanity Fair,'" and bearing no date.

18 *a* —— Another copy.

Inserted opposite the plate lettered, "The Two Celebrated Literary Characters at St. John's," is Thackeray's original drawing for this plate, described at the top in Thackeray's autograph, "The Two Celebrated Literary Characters," and at the bottom, "The Dochter Dionysius Diddler and Sir Hinry Pilham Being Announced." The manuscript of "Mr. Yellowplush's Ajew" describing the scene illustrated by the drawing is also inserted.

George Cruikshank's Omnibus, 1841. See No. 71*b*.

19 THE IRISH SKETCH-BOOK. By Mr. M. A. Titmarsh. With Numerous Engravings On Wood, Drawn By The Author. In Two Volumes ...

London: Chapman And Hall, 186, Strand. MDCCCXLIII.

Octavo. 2 volumes. Frontispieces, 38 woodcuts, all by Thackeray. Original green cloth binding.

The preliminary matter consists of half-title, title, dedication to Charles Lever and contents in Vol. I (4 leaves), and half-title, title and contents (3 leaves) in Vol. II. Text, 311+327 pp.

The first of Thackeray's books that was published by Chapman and Hall, and the first to bear the author's name, which appears on the dedication page. Thackeray wrote: "The book is going off fairly well. The Irish are in a rage about it."

A second edition appeared in 1845.

19*a* An Autograph Letter from Thackeray to E. Chapman, Esq.: "Will you please to let the bearer have a copy of the Irish Sketch book by your sincere well-wisher, W. M. Thackeray."

George Cruikshank's Table-Book, 1845. See No. 48*a*.

20 NOTES OF A JOURNEY From Cornhill To Grand Cairo, By Way Of Lisbon, Athens, Constantinople, And Jerusalem: Performed In The Steamers

OF THE PENINSULAR AND ORIENTAL COMPANY. BY MR. M. A. TITMARSH ... London: Chapman And Hall, 186 Strand. MDCCCXLVI.

Octavo. Colored frontispiece, woodcuts, all by Thackeray. Original red cloth binding, gold-stamped.

The preliminary matter consists of half-title, title, dedication to Captain Samuel Lewis, contents and preface (7 leaves), and there are 9 leaves of publishers' advertisements at the end. Text, 301 pp.

The dedication is dated, "December 24, 1845." The frontispiece, which is often lacking, was colored by hand.

This copy formerly belonged to Samuel Lewis, captain of the vessel, the *Lady Mary Wood,* in which Thackeray sailed to Gibraltar at the beginning of his Eastern trip. Inserted is a sketch entitled "The New Chibouque," with an autograph note by Captain Lewis's daughter: "This drawing was made by Mr. Thackeray on board the *Lady Mary Wood,* and given to my father Capt. Lewis. S. L."

20 *a* Notes Of A Journey From Cornhill To Grand Cairo ... Second Edition. London: Chapman And Hall ... MDCCCXLVI.

Sixteenmo. Frontispiece, woodcut.

Second edition, containing a new preface.

The cover illustration appears as a vignette on the title-page of this edition.

21 PUNCH'S POCKET-BOOK For 1847 ... London: Punch Office ... [1846.]

Twentyfour-mo. Plates by John Leech. Original red morocco binding, with flap.

Contains "An Eastern Adventure of the Fat Contributor," pp. 148–156, not reprinted until 1894, when it appeared in "Loose Sketches" (see No. 72).

22 MRS. PERKINS'S BALL By M. A. Titmarsh Chapman & Hall, 186 Strand [1847].

Octavo. 22 colored plates (including frontispiece and title-page) by Thackeray. Original pink, printed, pictorial, glazed-paper covers.

Consists of half-title, 46 pp. of text and leaf bearing imprint on verso. There is no plain title-page.

Three editions were published in 1847. The first is the only one in which there is no letterpress under the plate facing the title. The plates appear in both colored and uncolored states.

This is the first of Thackeray's "Christmas Books." It was a success, and he continued to issue one annually for four years. The fifth and last, "The Rose and the Ring," appeared in 1855. Thackeray worked on the sketches for "Mrs. Perkins's Ball" during his Mediterranean trip in 1844.

22 *a* —— Another copy, with plates uncolored.

22 *b* A Facsimile Reprint of "Mrs. Perkins's Ball" issued by Smith, Elder & Co. in 1898.

23 "OUR STREET." MR. M. A. TITMARSH. [Vignette] London: Chapman And Hall, 186 Strand. MDCCCXLVIII.

Duodecimo. 16 colored plates (including frontispiece and title-page), woodcut on page 45, all by Thackeray. Original pink, printed, pictorial, glazed-paper covers.

Consists of 54 pp. of text and leaf of advertisements, with imprint on verso. There is no plain title-page.

Thackeray's second Christmas book. The plates appear in both colored and uncolored states. No list of plates was issued with the book, and the cover illustration was not repeated.

The original manuscript of about half of "Our Street" is in the collection of Major William H. Lambert.

23 *a* —— Another copy, with plates uncolored.

This is sometimes called a second edition.

24 VANITY FAIR. A NOVEL WITHOUT A HERO. BY WILLIAM MAKEPEACE THACKERAY. WITH ILLUSTRATIONS ON STEEL AND WOOD BY THE AUTHOR. Lon-

don: Bradbury And Evans, 11, Bouverie Street, 1848.

Octavo. 20 parts in 19 as issued. 40 plates, initials, woodcuts, all by Thackeray. Original yellow, printed, pictorial paper wrappers, with title of No. 1 as follows: No. I.] January. [Price 1 *s.* [Woodcut] Vanity Fair: Pen And Pencil Sketches Of English Society. By W. M. Thackeray ... London: Published At The Punch Office ... 1847, etc.

This is the first issue of the first edition, as published in parts from January, 1847, to July, 1848. Parts 19–20 were issued as one number, accompanied by sixteen preliminary leaves, consisting of advertisement of "The Great Hoggarty Diamond," general title-page, dedication, "Before the Curtain," contents and list of plates. The plates in this double number include the engraved title, viz.: "Vanity Fair A Novel without a Hero. By William Makepeace Thackeray. London. Bradbury & Evans, Bouverie Street. 1848." There are 624 pp. of text. In this first issue, page 1 of the text has the heading, "Vanity Fair" in rustic type; on page 336 is a portrait of the Marquis of Steyne, afterwards suppressed; and on page 453 the text reads, "Mr. Pitt," instead of "Sir Pitt," to which it was afterwards changed. The numbers of the parts are printed in Roman numerals; in later issues they were sometimes left to be filled in with a pen. In the present copy all the numbers have brackets at their right except Nos. 14,

15, 17, 18 and 19–20. All the parts except No. 16 are dated at the bottom. The dates are sometimes omitted on Nos. 18 and 19–20. The advertisements on the wrappers, the inserted leaves, and three slips agree with the list given in the "Boston Evening Transcript," September 2, 1908, except that the note after "N. B." at the foot of page 4 of the wrapper of No. 17 has been altered and increased to four lines in the last two pamphlets. The copy contains about half of the original tissue-papers, showing the offset from the plates, which face each other.

The pictorial title-page was not repeated in the work as afterwards issued in cloth. An American edition was published in 1848 by Harper & Brothers in New York, in 2 parts, with green paper wrappers, engraved title, and 32 plates.

The first numbers of "Vanity Fair" were comparatively unsuccessful, but its popularity increased rapidly, and before the last parts appeared Thackeray's position as one of the foremost English novelists was assured. Before half of it had been published, Mrs. Carlyle wrote to her husband: "He beats Dickens out of the world."

24 *a* —— Another copy of the first issue, bound, with an autograph presentation letter from Thackeray to Macready inserted.

24 *b* The Original Manuscript of Chapters I–VI and VII–XIII of "Vanity Fair." 112 pages in Thackeray's handwriting.

There are two copies of Chapter VI, the first entirely in Thackeray's handwriting inserted between Chapters IV and V. The second is made up in part of printed pages with Thackeray's interlineations and corrections.

4 *c* The Original Pencil Drawing of Mr. Joseph in a State of Excitement" (Vanity Fair).

4 *d* The Original Sketch of "An Elephant for Sale" (Vanity Fair).

4 *e* An Original Pencil Study for the suppressed "Marquis of Steyne" portrait (Vanity Fair).

4 *f* The Original Water-color Drawing of "A Fine Summer Evening" (Vanity Fair).

4 *g* An Original Pen-and-Ink Drawing, probably an experimental sketch of "Miss Crawley" (Vanity Fair).

25 THE BOOK OF SNOBS By W. M. Thackeray [Two lines, Vignette] London: Punch Office, 85, Fleet Street. MDCCCXLVIII.

Duodecimo. 65 woodcuts and initials by Thackeray. Original stiff, green, printed, pictorial paper wrappers, also designed by the author.

The preliminary matter consists of publisher's advertisement, half-title, title and contents (4 leaves). Text, 180 pp.

This first appeared in "Punch" as a serial, 1846–47 (Vols. X–XII), under the title, "The Snobs of England. By one of themselves. With illustrations." In the reprint in book form Chapters XVII–XXIII were suppressed by Thackeray. The illustration on the cover did not appear in the "Punch" issue, nor is it repeated in the book. The title-vignette is repeated on p. 15. Another separate issue of the work appeared in 1855, one of the selections from the "Miscellanies."

25 *a* The Book of Snobs. By W. M. Thackeray. New York: D. Appleton & Company ... M.DCCC.LII.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

The first edition to contain all the chapters.

26 AN INTERESTING EVENT. By M. A. Titmarsh. London: David Bogue, 86 Fleet Street; 1849.

Sixteenmo. Issued unbound.

This consists of 16 pp., including half-title and title. Its first appearance was in "The Keepsake," 1849.

26 *a* The Keepsake 1849. Edited by the Countess of Blessington ... London: David Bogue ... 1849.

Octavo. Plates. Original red cloth binding, gold-stamped.

"An interesting event" was first issued in this work, pp. [207]–215. It also appeared separately with the same date (see preceding number).

27 BEVAN, SAMUEL. Sand And Canvas; A Narrative Of Adventures In Egypt, With A Sojourn Among The Artists In Rome. By Samuel Bevan. London: Charles Gilpin, 5, Bishopsgate Street, Without. MDCCCXLIX.

Octavo. Engraved title-page by Herbert White, 7 full-page woodcuts by W. C. Harrison (all except one colored). Original red cloth binding, gold-stamped.

Thackeray's ballad, "The Three Sailors," appeared for the first time in this work (pp. 340–342). An account of the holiday dinner-party in Rome, upon which occasion it was written and recited by the author, accompanies the poem. It was reprinted in the "North British Review," February, 1864, under its better-known title, "Little Billee."

The original manuscript of the poem (1½ pp.) is inserted in this copy.

28 DOCTOR BIRCH AND HIS YOUNG FRIENDS [Vignette] BY MR. M. A. TITMARSH. London: Chapman and Hall, 186, Strand. 1849.

Duodecimo. 16 colored plates (including frontispiece and title-page) by Thackeray. Original pink, printed, pictorial, glazed-paper cover.

The preliminary matter consists of printed title (with vignette as on cover) and list of illustrations (2 leaves), and there is a leaf of advertisement at the end. Text, 49 pp.

Thackeray's third Christmas book. The plates appear in both colored and uncolored states. The vignette on the printed title should not be colored.

The original manuscript of about two-thirds of "Doctor Birch" is in the collection of Major William H. Lambert.

28 *a* —— Another copy, with plates uncolored.

29 THE HISTORY OF SAMUEL TITMARSH AND THE GREAT HOGGARTY DIAMOND. BY W. M. THACKERAY ... London: Bradbury & Evans, 11, Bouverie Street, MDCCCXLIX.

Octavo. 10 plates (including frontispiece and engraved title-page) by Thack-

eray. Original printed, white, pictorial, glazed-paper covers.

The preliminary matter consists of half-title, printed title, preface, contents and list of illustrations (6 leaves), and there is a leaf of publishers' advertisements at the end.

Besides the engraved title-page, there is a plain one. The cover has an illustration which is not repeated in the book, and the leaf at the end contains press notices of "Vanity Fair" and the early numbers of "Pendennis." The work originally appeared in "Fraser's Magazine," 1841 (Vol. XXIV). It was first published in book form by Harper & Brothers in New York (1848). The present is the first London edition.

Shortly before the publication of "Vanity Fair," Thackeray said that "The Great Hoggarty Diamond" was the best thing he ever wrote. The death of Thackeray's second daughter, Jane, in infancy, 1839, suggested a pathetic chapter of the book.

29*a* A Proof Impression, on India paper, of the vignette illustration on the cover of "The History of Samuel Titmarsh."

30 THE HISTORY OF PENDENNIS. His Fortunes And Misfortunes. His Friends And His Greatest Enemy. By William Makepeace Thackeray. With Illustrations On Steel And Wood By The Author ... London: Brad-

bury and Evans, 11, Bouverie Street. 1849 [–1850].

Octavo. 24 parts in 23 as issued. 2 engraved title-pages, 46 plates, initials, woodcuts; all by Thackeray. Original yellow, printed, pictorial paper wrappers, with advertisements.

Issued in 24 numbered monthly parts (the last a double number), from November, 1848, to December, 1850. With No. 12 were issued the engraved title-page and four preliminary leaves for Vol. I (half-title, title, contents, and list of plates), and with Nos. 23–24 were issued the engraved title-page and six leaves for Vol. II (title of Vol. II, dedication to Dr. John Elliotson, preface, contents, and list of plates). Text, 384+372 pp. The last part contains the advertisement of "The Kickleburys on the Rhine."

Four months elapsed between the publication of the eleventh and twelfth numbers, September, 1849, and January, 1850. The preface is dated "Kensington, November 26, 1850." The woodcut on the pictorial wrapper, when repeated inside, differs considerably from the wrapper.

"Pendennis" was afterwards issued in cloth in two volumes. An American edition was published by Harper & Brothers in 1849–50 in eight parts. It contains the woodcuts, but not the plates, of the London edition. Portions of Chapters XVI and XVII and two illustrations, which were suppressed in all later English and American issues, are found in this New York edition.

30 *a* —— Another copy, bound.

From the library of Dr. John Elliotson, to whom Thackeray dedicated and presented the work. The first volume has inserted opposite the half-title a characteristic letter to the Doctor, and contains the following inscription in Thackeray's autograph: "From the author to the Doctor, January 1, 1851." In the second volume, opposite the dedication, is inserted an autograph letter from Thackeray to the Doctor, asking permission to dedicate the work to him. It will be remembered that the publication of the second volume of this book was stopped by the serious illness of the author, and he was attended through this illness by Dr. Elliotson, and to his skill Thackeray considered he owed his life.

30 *b* The Original Manuscript of a portion of "The History of Pendennis." 36 pages, one page containing three original sketches —"General Washington," "General Bonaparte" and one unnamed.

30 *c* Six Original Rough and Traced Sketches in pencil and pen and ink for illustrations of "Pendennis."

30 *d* An Original Pen-and-ink Drawing, probably an experimental sketch of "Mr. Foker" (Pendennis).

30 *e* Two pages of the Original Proof-sheets of "Pendennis" with corrections and additions in Thackeray's autograph.

31 THE KICKLEBURYS ON THE RHINE. [Vignette] By Mr. M. A. Titmarsh. London: Smith, Elder, & Co., 65, Cornhill. MDCCCL.

Duodecimo. 15 colored plates (including frontispiece and vignette title-page) by Thackeray. Original pink, printed, pictorial, glazed-paper cover.

The preliminary matter consists of half-title and list of illustrations (2 leaves), and there is a leaf of advertisement at the end. Text, 87 pp. There is no plain title-page.

Thackeray's fourth Christmas book, marking the beginning of his connection with Messrs. Smith, Elder, & Co., following a financial disagreement with Messrs. Chapman and Hall. The illustrations appear in both colored and uncolored states. It has no printed title-page.

31 *a* The Kickleburys On The Rhine. [Vignette] By Mr. M. A. Titmarsh. Second Edition. London: Smith, Elder, & Co., 65, Cornhill. MDCCCLI.

Duodecimo. 15 colored plates (including frontispiece and vignette title-page). An unbound copy in the original sheets.

This second edition contains a preface, "being an Essay on Thunder and Small Beer," written in answer to a severe criticism of the work which appeared in the "Times," probably written by Samuel Phillips. Besides the preface, there are three preliminary leaves consisting of publishers' advertisement, half-title, and list of illustrations.

31 *b* The Kickleburys On The Rhine ... Autumnal Excursions ... With Tales For The Road By William Howitt ... Frankfort o. M. Printed for Charles Jugal, Publisher. 1851.

Sixteenmo. Colored plates. Original green cloth binding, gold-stamped.

32 REBECCA AND ROWENA. A Romance Upon Romance By Mr. M. A. Titmarsh [Vignette] With Illustrations By Richard Doyle. London: Chapman And Hall, 186, Strand. 1850.

Duodecimo. 8 colored plates (including frontispiece), 2 woodcuts in the text, all by Richard Doyle. Original pink, printed, pictorial, glazed-paper covers.

The preliminary matter consists of half-title, title (with first five lines engraved), preface and contents (4 leaves), and there is a leaf of advertisement at the end. Text, 102 pp.

The illustration on the cover is not repeated in

the work. The title-page illustration is usually left uncolored, even in copies with colored plates.

Written as a burlesque continuation to Scott's "Ivanhoe," the foundation of the tale appearing in "Fraser's Magazine," 1846. It was reprinted in "Littell's Living Age" the same year, and translated into Spanish and published in Madrid in 1882. The present work, in book form, differs greatly from the original. The preface is dated, "Kensington, December 20, 1849." Owing to an illness of Thackeray, the illustrations were made by Richard Doyle.

32 *a* —— Another copy, with plates uncolored.

Inserted is an autograph letter from Richard Doyle, the illustrator of the work, to its publishers.

33 MARVY, L[OUIS]. SKETCHES AFTER ENGLISH LANDSCAPE PAINTERS. BY L. MARVY. WITH SHORT NOTICES BY W. M. THACKERAY. London: David Bogue, 86, Fleet Street. [1850.]

Folio. 23 unnumbered leaves, with 20 colored plates. Issued in blue cloth binding, gold-stamped.

The plates appear in both colored and uncolored states.

Louis Marvy was a young French artist, a Revolutionary refugee, with whose family Thackeray had been on friendly terms in Paris. Thackeray furnished the short critical sketches of painters which accompany Marvy's engravings of their works.

33*a* —— Another copy, with plates uncolored.

33*b* Marvy, L[ouis]. The Landscape Painters Of England: In A Series Of Steel Engravings. By L. Marvy. With Short Notices By W. M. Thackeray. London And Glasgow: Richard Griffin And Company ... [1854]

A later and inferior edition. The plates are colored in this copy.

For first editions appearing in "Appletons' Popular Library," N. Y., 1852–53, see Nos. 44*b*, 45*b*, 46*a*, 47*b*, 50*a*, 50*b*, 51*a*.

34 THE HISTORY OF HENRY ESMOND, ESQ., A Colonel In The Service Of Her Majesty Q. Anne. Written By Himself [Latin Quotation] In Three Volumes ... London: Printed For Smith, Elder & Company, Over Against St. Peter's Church In Cornhill, 1852.

Octavo. 3 volumes. Original brown cloth binding, with white paper labels.

The preliminary matter is as follows:

Vol. I: half-title, title, dedication, contents, preface and half-title of Book I, all included in the pagination, with text beginning on p. [25].

Vol. II: half-title, title and contents (3 leaves), half-title of Book II, p. [1], verso blank.

Vol. III: half-title, title and contents (3 leaves), half-title of Book III, p. [1], verso blank. There are 8 leaves of publishers' advertisements at the end of Vol. III.

Text, pp. [25]–344, [3]–319, [3]–324.

Editions appeared in New York and Leipzig the same year, 1852.

For this work, by many claimed to be his masterpiece, Thackeray did a vast amount of research in eighteenth-century memoirs. The printing of it was much delayed on account of the small obtainable amount of the obsolete type of the Queen Anne period in which it was set, and the mislaying of part of the manuscript by the printers. It was barely finished in time for Thackeray to take with him to America, some copies being delivered to him on the pier as he was sailing for his first visit to this country. Soon after his arrival in Boston, he was met, with the three volumes under his arm, by James T. Fields, to whom he remarked, "Here is the very best I can do."

34 —— Another copy, presented by the author to Charlotte Brontë.

With presentation inscription in Thackeray's handwriting: "Miss Bronte. With W. M. Thackeray's grateful regards. October 28, 1852." The dedication of Miss Brontë's "Jane Eyre" to Thackeray was one of the first appreciations of the author that appeared in print.

This seems to be an advance copy. There are

publishers' advertisements on the fly-leaves of Vols. I and II.

34 *b* A facsimile of the Manuscript of "Henry Esmond," the original of which is in Trinity College, Cambridge. (In: SINKER, Robert. The Library of Trinity College, Cambridge. Cambridge, 1891; facing p. 115.)

35 THE ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY. A SERIES OF LECTURES. BY W. M. THACKERAY ... London: Smith, Elder, & Co. 65, Cornhill. Bombay: Smith, Taylor, & Co. 1853.

Duodecimo. Original blue marbled cloth binding.

The preliminary matter consists of half-title ("English Humourists"), title and contents (3 leaves, following 1 blank leaf), and there are 3 leaves of press notices of "Esmond," and a publishers' catalogue of 16 pp., dated March, 1853, at the end. Text, 322 pp.

Thackeray undertook these lectures with the desire of augmenting his income, and they were a success in every way. Always averse to public speaking, his nervousness before the first lecture is said to have been pitiable. Invited to deliver them in America, he sailed thither on October 30, 1852,

lecturing in Boston, New York, Philadelphia, Baltimore, Richmond, Charleston and Savannah, returning in the spring of 1853.

35 *a* —— Another copy.

The publishers state that they believe this to be a unique advance copy, made up for their representative, whose signature, "Jos. Connell, 2 March, 1853," is on the fly-leaf, and used by him for soliciting orders in advance of the regular issue. It has no publishers' catalogue at the end.

35 *b* The English Humourists Of The Eighteenth Century. A Series of Lectures, Delivered In England, Scotland, And The United States Of America. By W. M. Thackeray ... London: Smith, Elder, & Co. 65, Cornhill. Bombay: Smith, Taylor, & Co. 1853. [The author of this work reserves to himself the right of authorizing a translation of it.]

Duodecimo. Original blue marbled cloth binding.

Second edition.

The preliminary matter consists of half-title ("English Humourists of the Eighteenth Century"), title, contents and errata (4 leaves), and the catalogue at the end is dated June, 1853. Text, 322 pp.

A third issue of 1853 has title and half-title like the second, but has no rule under the running title,

and the rule between the text and the notes extends entirely across the text-page. The errors noted on the leaf of errata have been corrected, but the leaf is retained in some copies. The catalogue at the end is dated September, 1853.

35 *c* The English Humourists Of The Eighteenth Century. A Series of Lectures. By W. M. Thackeray ... New York: Harper & Brothers ... 1853.

Duodecimo. Original red cloth binding.

"Although the title-page of this edition does not contain the words 'Delivered in England, Scotland, and the United States of America,' agreeing in this with the first English edition, the variations of the text show that it was printed from the second English edition, and not from the first. This American edition has a positive first edition value, as it contains a seventh lecture, 'Charity and Humour,' not printed in England until 1885. The lecture was written and delivered in New York for the benefit of the 'Ladies' Society for the Employment and Relief of the Poor.'" *L. S. Livingston.*

35 *d* Manuscript Lecture on "Prior, Gay and Pope."

In the handwriting of Miss Jane Trulock, Thackeray's secretary. This seems to be the copy used in his lectures in America.

35 *e* Manuscript Lecture on "Hogarth, Smollett and Fielding."

In the handwriting of Miss Jane Trulock, Thackeray's secretary. This seems to be the copy used in his lectures in America.

35*f* Autograph Letter from Thackeray to Miss Jane Trulock, his secretary.

This letter was written from New York, and says: "I am so weary of reading those lectures (though some of them are so beautifully written, as you know) that I may revolt any day."

36 THE KEEPSAKE 1854. Edited By Miss Power ... London: David Bogue ... 1854.

Octavo.

"Lucy's Birthday," dated "New York, April 15," appears on p. 18. It is included in the "Ballads," 1855.

37 THE NEWCOMES. Memoirs Of A Most Respectable Family. Edited By Arthur Pendennis, Esq. With Illustrations On Steel And Wood By Richard Doyle ... London: Bradbury And Evans, 11, Bouverie Street. 1854 [–1855].

Octavo. 24 parts in 23 as issued. 2 engraved title-pages, 46 plates, initials and woodcuts, all by Richard Doyle. Original

yellow, printed, pictorial, paper wrappers, with advertisements.

Issued in 24 numbered monthly parts (the last a double number), from October, 1853, to August, 1855. With No. 12 were issued the engraved title-page and four preliminary leaves for Vol. I (half-title, title, contents and list of plates); and with Nos. 23–24 was issued the corresponding matter for Vol. II. Text, 380+375 pp. The design on the wrappers was not repeated when it appeared in book form in two volumes, with slate-colored cloth cover. It was also published in "Harper's Magazine" in 1853–55, and in New York in 1855 in book form (two volumes). The story of a "suppressed plate" in "The Newcomes" seems to be without foundation.

37 *a* One page of the Original Manuscript of "The Newcomes," comprising pp. 325–326 of Vol. II in Thackeray's handwriting.

This is endorsed on the reverse by Lady Ritchie: "A page of The Newcomes. A. T. R." The manuscript of "The Newcomes," partly in Thackeray's handwriting, partly in that of his oldest daughter and partly in that of his secretary, is preserved at the Charterhouse.

38 THE ROSE AND THE RING; Or, The History Of Prince Giglio And Prince Bulbo. A Fire-Side Pantomime for Great and Small Children. [Vi-

gnette] By Mr. M. A. Titmarsh, ... London: Smith, Elder, And Co., 65, Cornhill. 1855.

Duodecimo. 8 plates (including frontispiece) and 48 woodcuts in the text, all by Thackeray. Original pink, printed, pictorial, glazed-paper covers.

The preliminary matter consists of title, with vignette, and prelude (2 leaves), and there are 8 leaves of publishers' advertisements at the end. Text, 128 pp.

This is the fifth and last of Thackeray's Christmas books. There is no list of plates, and they are never found colored. A second and a third edition appeared the same year, and it was also published by Harper & Brothers, New York, in 1855.

The original manuscript of "The Rose and the Ring," with drawings in color, many of them unpublished, is in the collection of Major William H. Lambert. This has been called the "choicest Thackeray manuscript in existence."

39 MISCELLANIES: Prose And Verse. By W. M. Thackeray ... [followed by contents of respective volumes, as below] London: Bradbury & Evans, 11, Bouverie Street. 1855[–57].

Duodecimo. 4 volumes. Original brown cloth covers bound in.

Contents.

Vol. I: Ballads. The Books of Snobs. The Fatal Boots. Cox's Diary. The Tremendous Adventures of Major Gahagan.

Vol. II: Memoirs of Mr. C. J. Yellowplush. Diary of C. Jeames De La Pluche, Esq. Sketches and Travels in London. Novels by Eminent Hands. Character Sketches.

Vol. III: The Memoirs of Barry Lyndon, Esq. A Legend of the Rhine. Rebecca and Rowena. A Little Dinner at Timmins's. The Bedford-Row Conspiracy.

Vol. IV: The Fitz-Boodle Papers. Men's Wives. A Shabby Genteel Story. The History of Samuel Titmarsh and the Great Hoggarty Diamond.

A series of thirteen different volumes of selections from these "Miscellanies" appeared separately in yellow paper wrappers at intervals from 1855 to 1857 (see Nos. 40–52).

A large number of these pieces had already been published in New York in separate book form by D. Appleton & Co., 1852–53, preceding their appearance in England. In the following numbers, these American editions have been grouped with the corresponding selections from the "Miscellanies."

A Tauchnitz edition of "Miscellanies" was issued from 1849 to 1857.

40 BALLADS. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans, 11, Bouverie Street. 1855.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of one leaf of advertisements, half-title, title and contents (4 leaves). Text, 159 pp.

One of the selections from the "Miscellanies," 1855–57. This seems to be the first separate issue of the "Ballads" in book form, although an edition was published in Boston by Ticknor & Fields, during the same year, which has been called the first. Their earliest collective appearance was in the "Miscellanies."

41 THE BOOK OF SNOBS. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1855.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (2 leaves), and there is a leaf of advertisement at the end. Text, 169 pp.

One of the selections from the "Miscellanies," 1855–57. See also Nos. *25* and *25a*.

42 THE FATAL BOOTS, And Cox's Diary. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1855.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of half-title and title (2 leaves). Text, 100 pp., including half-titles of both pieces.

One of the selections from the "Miscellanies," 1855–57. They were first issued in the "Comic Almanacks" for 1839 and 1840.

43 THE TREMENDOUS ADVENTURES OF MAJOR GAHAGAN. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1855.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of half-title and title (2 leaves). Text, 75 pp.

One of the selections from the "Miscellanies," 1855–57. There is evidence in "Comic Tales and Sketches," where this appeared in 1841, which points to a separate edition, in book form, of "Major Gahagan" in 1839, but no copy is known. It was first published as "Some Passages in the Life of Major Gahagan" in the "New Monthly Magazine," 1838–39.

44 THE MEMOIRS OF MR. CHARLES J. YELLOWPLUSH, And The Diary Of C. Jeames De L. Pluche, Esq. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1856.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (2 leaves), and there is a leaf of publishers' advertisement at the end. Text, 202 pp.

One of the selections from the "Miscellanies," 1855–57. The "Yellowplush Papers" appeared separately in Philadelphia, in 1838, and were included in "Comic Tales and Sketches," 1841 (see Nos. 6 and 18). "Jeames's Diary" was contributed to "Punch," 1845–46, and was first reprinted in book form in New York in 1846.

44 *a* Jeames's Diary; or, Sudden Riches. By Michael Angelo Titmarsh ... New York, Philadelphia and Baltimore: William Taylor and Company. 1846.

Octavo.

This American edition is the first appearance in book form of "Jeames's Diary" (see preceding number).

44 *b* Jeames's Diary, A Legend Of The Rhine, And Rebecca and Rowena. By W. M. Thackeray ... New York: D. Appleton & Company ... 1853.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is the first appearance in book form of "A Legend of the Rhine," which appeared in "George Cruikshank's Table-Book," 1845.

45 SKETCHES AND TRAVELS IN LONDON. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1856.

Octavo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (2 leaves). Text, 176 pp.

One of the selections from the "Miscellanies," 1855–57.

A collection of various series of articles which came out in "Punch," 1847–1850, with the exception of the last article, "Going to see a man hanged," which appeared in "Fraser's Magazine" for August, 1840. These were first printed in book form in New York by D. Appleton & Co., in 1853, in the two volumes, "Mr. Brown's Letters to a Young Man about Town; with The Proser and other papers," and "Punch's Prize Novelists, The Fat Contributor, and Travels in London" (see Nos. 45*b* and 46*a*).

45*a* Sketches And Travels In London ... London, 1858.

Octavo. Yellow paper wrapper bound in.

Contents the same as the above. The date on the wrapper is also 1858.

45*b* Mr. Brown's Letters To A Young Man About Town; Wit[h] The Proser And Other Papers. By W. M. Thackeray ...

New York: D. Appleton & Company ... M.DCCC.LIII.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is the first appearance in book form of the entire contents. (See No. 45.)

46 NOVELS BY EMINENT HANDS, And Character Sketches. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1856.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (*2* leaves). Text, 112 pp.

One of the selections from the "Miscellanies," 1855–57.

The "Novels" had appeared in "Punch" in 1840; the "Character Sketches," in Kenny Meadows's "Heads of the People" (No. 16). The "Novels," which are parodies of popular authors, were published separately for the first time in New York in 1853 as "Punch's Prize Novelists" (see next number).

46 *a* Punch's Prize Novelists, The Fat Contributor, And Travels In London. By W. M. Thackeray ... New York: D. Appleton & Company ... 1853.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is the first appearance in book form of the entire contents (see Nos. 45 and 46).

47 THE MEMOIRS OF BARRY LYNDON, ESQ., OF THE KINGDOM OF IRELAND. CONTAINING AN ACCOUNT OF HIS EXTRAORDINARY ADVENTURES; MISFORTUNES; HIS SUFFERINGS IN THE SERVICE OF HIS LATE PRUSSIAN MAJESTY; HIS VISITS TO MANY OF THE COURTS OF EUROPE; HIS MARRIAGE AND SPLENDID ESTABLISHMENTS IN ENGLAND AND IRELAND; AND THE MANY CRUEL PERSECUTIONS, CONSPIRACIES, AND SLANDERS OF WHICH HE HAS BEEN A VICTIM. BY W. M. THACKERAY ... [Vignette] London: Bradbury & Evans, 11 Bouverie Street. 1856.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (2 leaves); there is an inserted yellow printed slip, and there are 2 leaves of publishers' advertisements at the end. Text, 305 pages.

One of the selections from the "Miscellanies," 1855–57.

It first appeared as "The Luck of Barry Lyndon" in "Fraser's Magazine," 1844 (Vols. XXIX–XXX). In the present edition, many passages that appeared in the magazine are omitted. An American edition, containing these passages, was published by D. Appleton & Co., New York, 1853. (See No. 47*b*.)

47 *a* —— Another issue, with "The right of Translation is reserved" added at the foot of the title-page.

47 *b* The Luck of Barry Lyndon: A Romance Of The Last Century. By William M. Thackeray ... New York: D. Appleton & Company ... 1853.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is "Barry Lyndon's" first appearance in book form. It contains passages omitted in the later English edition (see No. 47).

48 BURLESQUES. A Legend Of The Rhine: Rebecca And Rowena. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1856

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The preliminary matter consists of title and contents (2 leaves); there is an inserted yellow, printed

slip, and there are 3 leaves of publishers' advertisements at the end.

One of the selections from the "Miscellanies," 1855–57.

The "Legend of the Rhine" had appeared in "George Cruikshank's Table-Book," 1845, and in "Jeames's Diary," published by Appleton & Co., New York, 1853 (see No. 44*b*). (For "Rebecca and Rowena," see No. 32.)

48 *a* "George Cruikshank's Table-Book," June–December, 1845, in which "A Legend of the Rhine" first appeared.

49 A LITTLE DINNER AT TIMMINS'S: AND THE BEDFORD-ROW CONSPIRACY. BY W. M. THACKERAY [Vignette] London: Bradbury & Evans, 11, Bouverie Street. 1856.

Duodecimo. Original yellow, printed wrappers, with vignette.

The title and contents are included in the pagination (82 pp.); there is an inserted yellow, printed slip, and there are 3 leaves of publishers' advertisements at the end.

One of the selections from the "Miscellanies," 1855–57.

The "Little Dinner" first appeared with eight illustrations in "Punch," 1848 (Vols. XIV and XV); the "Bedford Row Conspiracy," in the New Monthly Magazine," 1840, and was reprinted in

"Comic Tales and Sketches," 1841. Both were printed, together with the "Shabby Genteel Story," by D. Appleton & Co., New York, 1852; the "Little Dinner at Timmins's" being incomplete in the first New York edition (see No. 51*a*).

50 THE FITZ-BOODLE PAPERS: And Men's Wives . By W. M. Thackeray ... [Vignette] London: Bradbury & Evans, 11, Bouverie Street. 1857.

Duodecimo. Original yellow, printed wrappers bound in.

The preliminary matter consists of title and contents (2 leaves). Text, 219 pp.

One of the selections from the "Miscellanies," 1855–57, published separately in yellow wrappers.

Both of these appeared in "Fraser's Magazine," 1842–43 (Vols. XXV–XXVIII), and both were first published in book form by D. Appleton & Co., New York, 1852 (see next number).

50*a* The Confessions Of Fitz-Boodle; And Some Passages In The Life Of Major Gahagan. By W. M. Thackeray ... New York: D. Appleton & Company ... M.DCCC.LII.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is the first appearance in book form of "The Confessions."

50 *b* Men's Wives. By William M. Thackeray. New York: D. Appleton & Company ... 1852

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

This American edition is the first appearance in book form of "Men's Wives."

51 A SHABBY GENTEEL STORY. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1857.

Duodecimo. Original yellow, printed paper wrappers, with vignette.

The half-title, title and contents are included in the pagination (108 pp.).

One of the selections from the "Miscellanies," 1855–57. It appeared in "Fraser's Magazine," 1840 (Vols. XXI and XXII). In book form it contains alterations and a note by the author. A New York edition was published by Appleton in 1852 (see next number).

51 *a* A Shabby Genteel Story, And Other Tales. By William M. Thackeray. New York: D. Appleton & Company ... 1852.

Sixteenmo. Original red cloth binding. "Appletons' Popular Library of the Best Authors."

The "Other Tales" consist of "The Professor," "The Bedford-Row Conspiracy," and "A Little Dinner at Timmins's," the last-named being incomplete.

This American edition is the first appearance in book form of "A Shabby Genteel Story" and "A Little Dinner at Timmins's."

52 THE HISTORY OF SAMUEL TITMARSH And The Great Hoggarty Diamond. By W. M. Thackeray ... [Vignette] London: Bradbury & Evans ... 1857.

Duodecimo. Original yellow, printed paper wrapper, with vignette.

Consists of 131 pages, including three preliminary leaves.

One of the selections from the "Miscellanies," 1855–57. It was first published separately in England in 1849–50 (see No. 29).

53 THIRTEENTH ANNIVERSARY FESTIVAL Of The Royal Theatrical Fund, Held At The Freemasons' Tavern, Great Queen Street, On Monday, March 29, 1858. Wm. M. Thackeray, Esq., in the chair. London; printed by Frederick Ledger, Catherine St., Strand. MDCCCLVIII.

Duodecimo. Original yellow, printed paper wrappers.

The proceedings at this meeting give testimony to the friendly feelings existing between Thackeray and Dickens, and record the longest of Thackeray's speeches, occupying nearly the whole of pp. 11–17, and over half a page more towards the end of the proceedings, during the delivery of which later address he was so overcome with emotion that he was obliged to resume his seat.

54 THE VIRGINIANS. A Tale Of The Last Century. By W. M. Thackeray ... With Illustrations On Steel And Wood By The Author ... London: Bradbury & Evans, 11, Bouverie Street. 1858[–1859].

Octavo. 24 parts as issued. 2 engraved title-pages, 46 plates, initials, woodcuts, all by Thackeray. Original yellow, printed, pictorial paper wrappers, with advertisement.

Originally published in parts from November, 1857, to October, 1859. With No. 12 were issued the engraved title-page and four preliminary leaves for Vol. I (half-title, title, contents and list of plates); and with No. 24 were issued the engraved title-page for Vol. II and four leaves (title of Vol. II, dedication to Sir Henry Davison, contents and list of plates). It was later issued in two cloth-bound volumes, dated 1858 and 1859. It also appeared serially in the "New York Semi-Weekly Tribune," the "New York Weekly Tribune" and "Harper's

Magazine," 1857–1859, and was published in book form by Harper & Brothers in 1859.

The word "actresses" in the first edition, Vol. I, p. 207, is changed to "ancestresses" in later editions. Chapters XLVII and XLVIII, wrongly numbered XLVIII and XLIX, are corrected in the second.

54 *a* The Original Manuscript of "The Virginians."

55 YATES, EDMUND. Mr. Thackeray, Mr. Yates, And The Garrick Club. The Correspondence And Facts. Stated By Edmund Yates. Printed For Private Circulation. 1859.

Octavo. Mr. Yates's own copy of the first issue, with his book-plate, and with "Edmund Yates, '59," in his autograph on the title-page.

This pamphlet of fifteen pages relates to the dispute which arose over an article written by Yates, which appeared in "Town Talk," June, 1858, leading to the expulsion of Yates from the Garrick Club, and a long coolness between Thackeray and Dickens.

In the "Evening Post," March 31, 1906, Mr. Luther S. Livingston states the typographical differences between this and another issue, also dated 1859. The only difference in spelling is on p. 14, where "Dickens" is misspelled "Dickes" in the genuine first edition. Though corrected in the sec-

ond pamphlet, which bears the date 1859, the error is copied in a recent facsimile reprint.

Inserted is the official printed report of the Secretary of the Garrick Club, Alexander Doland, covering the Thackeray-Yates controversy; the original resolutions passed at the special meeting of the Club, July 10, 1858; report of the Committee, July 20, 1858, and the final action under which Yates was dropped from the Club membership.

55 *a* —— Another issue, also dated 1859, with "Dickens," on p. 14, correctly spelled.

55 *b* A Facsimile Reprint of "Mr. Thackeray, Mr. Yates, and the Garrick Club, 1859."

While the error, "Dickes," of No. 55 is repeated, the punctuation agrees in some cases with No. 55 and in some with No. 55*a*.

55 *c* Correspondence. [The Yates-Thackeray Dispute.]

Quarto. 4 pp.

55 *d* Quiz. No. 3, Vol. I. September, 1858.

Containing "The Garrick Club," pp. 72–73, an article on the Yates-Thackeray dispute.

56 WILLIAM MAKEPEACE THACKERAY AT CLEVEDON COURT [*c.* 1860].

Quarto. Title, with facsimile on verso,

15 plates. Original blue, glazed paper wrapper, bearing the title, and "Lavars Lith. Bristol."

Lithographic facsimiles of Thackeray's drawings made at Clevedon Court, the original of Castlewood in "Henry Esmond." The owner of Clevedon Court was the father of Thackeray's friend, Mrs. Brookfield. This copy was obtained from the present owner, who states that copies were made only for family use and presentation to certain guests.

Although it is usually ascribed to the year 1860, it is quite probable that it belongs to a later date.

57 GORILLA FIGHT. He Awoke the next Morning And found Himself Famous!! Published by T. McLean, 26 Haymarket, London. [1860] Thomas Landseer, fecit.

Oblong octavo. 5 plates (including gray, pictorial wrapper), partially by Thackeray. 1 leaf of letterpress.

This was published in 1860, to satirize the Heenan-Sayers fight, on which Thackeray wrote "Roundabout Paper, No. 4." The first plate shows Landseer and "Punch" in the crowd, with Thackeray towering over them.

It seems uncertain whether Thackeray and Landseer made the designs on a commission, or whether the pamphlet was published for them. It is thought that the main figures in the plates were made by Landseer, and the backgrounds by Thackeray.

58 LOVEL THE WIDOWER. By W. M. Thackeray. With Illustrations. London: Smith, Elder And Co., 65, Cornhill. M.DCCC.LXI. [The right of Translation is reserved.]

Octavo. 6 full-page woodcuts (including frontispiece), 6 small woodcuts in text, all by Thackeray. Original violet cloth binding.

The preliminary matter consists of title and contents (*2* leaves), and 1 leaf with imprint and 8 leaves of publishers' advertisements are at the end. Text, *258* pp.

This appeared in the "Cornhill Magazine," 1860, the first year of Thackeray's editorship, and was reprinted in "Harper's Magazine" for the same year. It was first separately printed by Harper & Brothers, New York, 1860, with 13 woodcuts (see No. 58*b*).

A story adapted from the play, "The Wolves and the Lamb," which Thackeray wrote about 1854, but failed to get produced. It was acted by amateurs, among them Thackeray himself, at the opening of his new house in Kensington, in February, 1862. Thackeray is reported to have said sadly: "I thought I could write a play and I find I can't."

58 *a* —— Another copy containing, inserted, unlettered proofs of the illustrations, showing material alterations in the engraving.

58 *b* Lovel The Widower. A Novel. By W. M. Thackeray ... With Illustrations. [Vignette] New York: Harper & Brothers ... 1860.

Narrow octavo. 13 woodcuts. Original gray, printed, pictorial paper wrapper.

This is the first separate edition of the work. It was issued in June, 1861, preceding the English edition by five months.

58 *c* The Original Manuscript of "Lovel The Widower."

Bound with the manuscript are a photograph of Thackeray taken by Lombardi & Co., London, on the back of which Lady Ritchie has written: "I think this is the best photograph that was taken of my father"; one unidentified drawing, and the original drawings of the illustrations of the book as follows: frontispiece ("I am referred to Cecelia"), "Bessie's Reflections," "Bedford to the Rescue," and the headpiece for Chapter V.

58 *d* "A Thirty-six Line Epilogue in the Novelist's Autograph, with Five Original Pencil Drawings and a Lock of his Hair."

The Epilogue was composed for "The Wolves and the Lamb," the play on which "Lovel the Widower" was founded. It is written on the back of a programme of the play, as presented at the "W. Empty House Theatricals," February 24 and 25,

1862. The five original drawings which, together with a lock of the novelist's white hair, are found in the volume with the Epilogue, are a portrait of Thackeray, three of Mrs. Brookfield, and one of "French Child Life," all by Thackeray.

58*e* —— Another copy of the programme of the "W. Empty House Theatricals," with the Epilogue on verso in Thackeray's autograph.

There are a few verbal changes and alterations in punctuation.

59 THE FOUR GEORGES: Sketches of Manners, Morals, Court, And Town Life. By W. M. Thackeray ... With Illustrations. London: Smith, Elder And Co., 65, Cornhill M.DCCC.LXI. [The right of Translation is reserved.]

Duodecimo. Frontispiece, plate, 13 woodcuts in text. Original green cloth binding.

The preliminary matter consists of half-title and title (2 leaves), and 1 leaf with imprint and 8 leaves of publishers' advertisements are at the end.

The publishers' catalogue at the end is dated "November, 1861." At least one copy of this issue contains the catalogue of November, 1862, leading to the contention that this is not the first issue.

The lectures were delivered by Thackeray during

his second visit to the United States, 1855–56, and afterwards in London and other cities of England. Their reception by the students at Oxford afforded the lecturer especial pleasure. They appeared in print in the "Cornhill Magazine," 1860, and were first published in book form by Harper & Brothers, New York, 1860, with 16 illustrations (see No. 59*c*).

59 *a* The Four Georges: By W. M. Thackeray ... With Illustrations. London: Smith, Elder And Co., 65, Cornhill. M.DCCC.LXI. [The right of Translation is reserved.]

Another issue of the same year as the above, with no typographical changes except the omission of "Sketches of Manners," etc., on the title-page. These words appear upon the half-titles of both issues. The publishers' catalogue bound at the end of the present issue is dated "December, 1861," whereas the other is dated "November, 1861," and "With illustrations" and "Price 5*s.* cloth" have been added to the notice of "The Four Georges" on p. 2 of the present Catalogue. The publishers' bindings are identical.

59 *b* The Four Georges: By W. M. Thackeray ... With Illustrations. London: Smith, Elder, And Co., 65, Cornhill. M.DCCC.-LXVI. [The right of Translation is reserved.]

Except for the difference in date and the comma after "Elder" on the title-page, and the omission of

"Little Green Arbour Court" from the imprint leaf at the end, this is like No. 59*a*.

59*c* The Four Georges. Sketches Of Manners, Morals, Court, And Town Life. By W. M. Thackeray ... With Illustrations, New York: Harper & Brothers ... 1860.

Duodecimo. 16 woodcuts. Original green cloth binding.

This is the first separate edition of the work, the English edition not appearing until 1861. A misprint, "sale," on p. 217 of the English edition, is correctly printed "sail" here. The arrangement of illustrations differs from the English, "The Murder of Konigsmarck" not appearing in the latter. It was also issued in New York in 1860 as No. 1 of "Noyes' Twenty-five Cent Serials," a copy of which is also shown in this exhibition.

9*d* —— Another copy, bound in black cloth.

9*e* The Original Manuscript of the Lecture on "George the Third." 12 pp. in Thackeray's handwriting, the remainder written by his daughter and George Hodder, his secretary.

A portion of the original manuscript of "George the Third" is in the library of the Drexel Institute, Philadelphia.

9*f* A Visiting Card: "Mr Thackeray. 36, Onslow Square, Brompton."

The following note is written on the card: "Dear Mrs. Martin. Would you like to come through the rain & hear a lecture about George III at 4 precisely. Never mind answer."

60 A LEAF OUT OF A SKETCH-BOOK. By William Makepeace Thackeray. London: Emily Faithfull & Co. Victoria Press. 1861.

Sixteenmo. 2 full-page woodcuts, from drawings by Thackeray. Original green printed wrapper.

This consists of 21 pages, including half-title and title. It first appeared, during the same year, in "The Victoria Regia" (see No. 60*a*).

One of 25 copies for the author's use. This is accompanied by the original manuscript (3 leaves).

60 *a* The Victoria Regia ... Edited By Adelaide A. Procter London: Printed And Published By Emily Faithfull And Co. ... Victoria Press (for the Employment of Women) ... 1861.

Octavo. Original red stamped morocco binding.

To this compilation, set up in type by women compositors, Thackeray contributed "A Leaf Out of a Sketch-Book," printed separately with the same date (see No. 60).

61 ROUNDABOUT PAPERS. Reprinted from the "Cornhill Magazine." With Illustrations. By W. M. Thackeray ... London: Smith, Elder And Co., 65, Cornhill. M.DCCC.LXIII. [The right of Translation is reserved.]

Duodecimo. Frontispiece and 3 full-page illustrations, 2 of them not mentioned in the list of illustrations; woodcuts. Original blue cloth binding.

The preliminary matter consists of half-title, title and contents with list of illustrations on verso (3 leaves), and there are 8 leaves of publishers' advertisements at the end. Text, 352 pp.

Articles which appeared in the "Cornhill Magazine," 1860–63. Lady Ritchie writes: "The Roundabout Papers might serve for a diary of the last years of my father's work."

The original manuscript of most of the "Roundabout Papers" is in the library of Harvard University.

61 *a* The Original Manuscript of "Round about the Christmas Tree." Roundabout Paper, No. 10, February, 1861.

62 THE ADVENTURES OF PHILIP On His Way Through The World; Shewing Who Robbed Him, Who Helped Him, And Who Passed Him By.

By W. M. Thackeray ... In Three Volumes ... London: Smith, Elder And Co., 65, Cornhill. M.DCCC.LXII.

Octavo. 3 volumes. Original dark red cloth binding.

The preliminary matter consists of half-title, title, dedication to M. I. Higgins and contents (4 leaves) in Vol. I; and title and contents (2 leaves) in both Vols. II and III. Text, 329+304+301 pp.

This first appeared as a serial in the "Cornhill Magazine," 1861–62, with illustrations by the author and Frederick Walker, which were not reprinted when the work appeared in book form. It is one of the most autobiographical of Thackeray's works, giving "an admirable picture of his beloved Bohemia," and is thought by Lady Ritchie to contain "some of the wisest and most beautiful things my father ever wrote."

The remaining sheets were reissued with a slight difference in the stamping of the binding, and with "Smith, Elder & Co.," on the back, changed to "Smith & Elder." A copy of each is shown.

The original manuscript of "The Adventures of Philip" is in the collection of Major W. H. Lambert.

* * * * *

63 DENIS DUVAL. By W. M. Thackeray ... London: Smith, Elder And Co., 65, Cornhill. 1867.

Duodecimo. Original maroon cloth binding.

The preliminary matter consists of title and contents (2 leaves); text, 253 pp.; "Notes on Denis Duval," pp. [255]–275.

This first appeared in the "Cornhill Magazine," 1864, Vol. IX, and was reprinted in "Harper's Magazine" for the same year, Vols. XXVIII–XXIX. It was first published in book form in New York, 1864, preceded by Charles Dickens's "In Memoriam" and with a portrait and 8 woodcuts. In this, the first English edition, there are no illustrations.

"On the evening of Thursday, December 23, [1863,] Thackeray went into his study and worked on the proofs of 'Denis Duval'; but feeling ill, he retired at an early hour. It was noticed afterwards that the last words he revised were, 'And my heart throbbed with an exquisite bliss.' The next morning he was found dead in his bed, effusion into the brain having taken place." *Lewis Melville.*

53 *a* Denis Duval. A Novel. By W. M. Thackeray ... With Illustrations. New York: Harper & Brothers ... 1864.

Narrow octavo. Portrait, 8 woodcuts. Original light brown, printed paper wrapper bound in.

This is the first separate edition of the work, the English edition not appearing until 1867.

Pp. [vii]–ix: In Memoriam, by Charles Dickens.

64 EARLY AND LATE PAPERS HITHERTO UNCOLLECTED. BY WILLIAM MAKEPEACE THACKERAY. Boston: Ticknor And Fields. 1867.

Duodecimo. Portrait. Original green cloth binding.

The preliminary matter consists of half-title, title, note and contents (4 leaves). Text, 407 pp. With an Introductory Note by James T. Fields.

64 *a* —— Another copy, with dark red cloth binding.

65 THE PRINCESS ALEXANDRA GIFT BOOK ... EDITED BY JOHN SHERER ... London: Hamilton, Adams, And Co ... 1868

Octavo. Original green cloth binding.

Thackeray's poem, "The Anglers," is on pp. 22–23.

66 CATHERINE: A STORY. BY IKEY SOLOMONS, ESQ., JUNIOR. [W. M. Thackeray.] Boston: Fields, Osgood, & Co. 1869.

Narrow octavo. Original tan-colored printed wrapper.

This first appeared in "Fraser's Magazine," 1839–40, and was included in the collected edition of

1867–69. This American edition is its first appearance in book form.

The story, founded on the crimes of Mrs. Catherine Hayes, was written as a protest against the Newgate School of Fiction.

It greatly resembles "Elizabeth Brownrigge," a tale which shortly preceded it, and which is sometimes ascribed to Thackeray.

67 THE STUDENTS' QUARTER Or Paris Five-and-Thirty Years Since. By The Late William Makepeace Thackeray. Not included in his Collected Writings. With Original Colored Illustrations. London: John Camden Hotten, Piccadilly. [1874]

Octavo. 5 colored plates (including frontispiece) with Thackeray's mark, a pair of spectacles. Original blue cloth binding.

The preliminary matter consists of title, preface and contents (3 leaves). Text, 202 pp.

Consists of articles contributed by Thackeray to the "Corsair," New York, 1839–40 (see next number). Seven of the eight letters were printed in the "Paris Sketch Book."

67 *a* THE CORSAIR. A Gazette of Literature, Art, Dramatic Criticism, Fashion and Novelty. New York ... 1839[–40].

Quarto. The 52 weekly numbers of Vol. I bound in 2 volumes.

Thackeray was engaged by N. P. Willis, one of the proprietors of the "Corsair," to contribute to it. The following articles (as collected in "The Students' Quarter") are by him:

Off to France, August 24, 1839.

French Fiction, September 14, 1839.

The Story of "Spiridion," September 21, 1839.

A Week of Fêtes, October 5, 1839.

A French Jack Sheppard, October 19, 1839.

More Aspects of Paris Life, October 26, 1839.

A Ramble in the Picture Galleries, December 28, 1839.

Another Ramble in the Picture Galleries, January 18, 1840.

In writing to his partner of engaging Thackeray's services, Willis said: "For myself I think him the very best periodical writer alive. He is a royal, daring, fine creature, too. I take the responsibility of it."

67 *b* —— Another copy of the "Corsair" in unbound numbers.

68 THACKERAYANA: NOTES AND ANECDOTES. ILLUSTRATED BY NEARLY SIX HUNDRED SKETCHES BY WILLIAM MAKEPEACE THACKERAY. DEPICTING RUMOROUS INCIDENTS IN HIS SCHOOL LIFE, AND FAVOURITE SCENES AND CHARACTERS IN THE

BOOKS OF HIS EVERY-DAY READING. London. Chatto & Windus. 1875.

Octavo. Original pictorial, red cloth binding.

Compiled by Joseph Grego. The edition was suppressed, as it contained copyright matter, and was reissued with alterations but exactly similar title-page. The reissue contains 494 pp. (instead of 492) and has 5 additional colored plates.

68 *a* North, Charlotte. Original Poems. London, 1815.

From Thackeray's library, with two caricatures drawn by Thackeray on fly-leaves.

One of the volumes used in the preparation of Thackerayana.

69 THE ORPHAN OF PIMLICO AND OTHER SKETCHES, FRAGMENTS AND DRAWINGS BY WILLIAM MAKEPEACE THACKERAY. WITH SOME NOTES BY ANNE ISABELLA THACKERAY. London Smith, Elder & Co . . . 1876 . . .

Folio. 195 unnumbered pp. and plates. Original slate-colored boards.

The plates are in two states, colored and uncolored.

69 *a* —— Another copy, bound in half morocco by Tout.

70 ETCHINGS BY THE LATE WILLIAM MAKEPEACE THACKERAY, WHILE AT CAMBRIDGE, ILLUSTRATIVE OF UNIVERSITY LIFE, ETC., ETC. NOW FIRST PUBLISHED FROM THE ORIGINAL PLATES. 1878. London. H. Sotheran & Co., Piccadilly.

Octavo. Title, List of Subjects, and 11 reproductions on 8 plates. Original gray boards bound in.

The plates are in two states, colored and uncolored.

71 SULTAN STORK AND OTHER STORIES AND SKETCHES BY WILLIAM MAKEPEACE THACKERAY ... NOW FIRST COLLECTED TO WHICH IS ADDED THE BIBLIOGRAPHY OF THACKERAY REVISED AND CONSIDERABLY ENLARGED. London, George Redway ... 1887.

Octavo. Original green cloth.

A collection of pieces which appeared in various magazines. The first, "Sultan Stork," was contributed to "Ainsworth's Magazine," 1842, and "Little Spitz" appeared in "George Cruikshank's Omnibus" (see Nos. *71a* and *71b*).

71*a* "Ainsworth's Magazine," for February and May, 1842, in which "Sultan Stork" first appeared.

71 *b* "George Cruikshank's Omnibus," for October, 1841, in which "Little Spitz" first appeared.

The December number of the same work, containing the poem, "The King of Brentford's Testament. By Michael Angelo Titmarsh," is also shown.

72 LOOSE SKETCHES. An Eastern Adventure, Etc. By W. M. Thackeray. With A Frontispiece By John Leech. London: Frank T. Sabin, 118, Shaftesbury Avenue, W. MDCCCXCIV.

Octavo. Frontispiece. One of an edition of 100 copies.

The "Loose Sketches" are articles contributed by Thackeray to "The Britannia," 1841 (see next number). None of them had appeared in book form except the first, "Reading a Poem," which was privately issued by The Sette of Odd Volumes in 1891. The same piece was privately printed for a member of The Grolier Club in 1897, and issued as a Grolier Club publication in 1911. "An Eastern Adventure" appeared in "Punch's Pocket-Book" for 1847 (see No. 21).

72 *a* [Quotation] The Britannia A Weekly Journal Of News, Politics, And Literature, For The Year, 1841 ... London: Published Every Saturday Morning At six, And

Every Saturday Evening At Three, At The Office, 26, Bride Lane, Fleet Street.

Folio.

Chiefly interesting for Thackeray's contributions, which are as follows: "Reading a Poem," May 1 and 8; "A St. Philip's day at Paris," May 15 and 22; "Shrove-Tuesday in Paris," June 5; "Rolandseck," June 19. These were issued collectively in 1894 under the title, "Loose Sketches" (see preceding number).

There is also a review of "The Second Funeral of Napoleon" (January 9), which it has been suggested that Thackeray himself wrote.

73 MR. THACKERAY'S WRITINGS In "The National Standard," and "Constitutional" ... To Which Is Added An Elegiac Poem (1864), By Sebastian Evans, M. A. London: W. T. Spencer ... 1899.

Octavo. Frontispiece, illustrations.

Thackeray's first identified contribution to "The National Standard" (see following number) is in the issue of May 4, 1833, about the time that he became proprietor and editor of the paper. The unfortunate results of his connection with it and the "Constitutional," 1836–37, are well known. His writings for the two papers are published collectively here for the first time.

73 *a* The National Standard of Literature, Science, Music, Theatricals, And The Fine

Arts ... London: Thomas Hurst ... 1833 ...

Quarto. Nos. 1–31, bound.

Thackeray's contributions, from May 4, 1833, to February 1, 1834, were reprinted collectively in 1899 (see preceding number).

74 THE HITHERTO UNIDENTIFIED CONTRIBUTIONS OF W. M. THACKERAY TO "PUNCH." WITH A COMPLETE AND AUTHORITATIVE BIBLIOGRAPHY FROM 1843 TO 1848. BY M. H. SPIELMAN ... WITH NUMEROUS ILLUSTRATIONS AND EXPLANATORY NOTES. New York And London Harper & Brothers Publishers 1899.

Octavo.

74*a* "Punch Or The London Charivari," Vol. II, June 18, 1842, containing "The Legend of Jawbrahim-Heraudee," which is at present thought to be Thackeray's first contribution to the magazine.

75 UNPUBLISHED VERSES BY WILLIAM MAKEPEACE THACKERAY. WITH TWO ORIGINAL DRAWINGS, AND FACSIMILES OF THE ORIGINAL MANUSCRIPTS, NOW

PRINTED FOR THE FIRST TIME. Twenty-Five Numbered Copies Only. Not For Sale. Printed For W. S. Spencer, London. June, 1899.

Duodecimo. Original yellow paper wrappers bound in.

One of twenty-five copies.

76 W. M. THACKERAY. THE NEW SKETCH BOOK: BEING ESSAYS NOW FIRST COLLECTED FROM "THE FOREIGN QUARTERLY REVIEW." EDITED, WITH AN INTRODUCTION, BY ROBERT S. GARNETT ... London: Alston Rivers ... 1906.

Octavo.

77 SPECIMENS OF A NEW PROCESS OF ENGRAVING FOR SURFACE-PRINTING. W. J. Linton, 85 Hatton Garden, London. 1861.

Square octavo. Original gray paper wrappers, the front wrapper bearing the words "Kerographic Process."

On p. 4 there is a reproduction of "An experimental drawing by Mr. Thackeray," and p. 12 contains a reproduction of a sketch by him for a woodcut which appeared in "Cornhill Magazine," No. 1.

78 THE MAHOGANY TREE, A SONG FROM "PUNCH." WRITTEN BY W. M. THACKERAY, THE MUSIC BY FRANK ROMER. Published at the Office of The Music Book ... [n. d.]

Folio. Title, p. [1]; music, pp. 2–8.

79 SKETCHES BY SPEC. No. 1. BRITANNIA PROTECTING THE DRAMA. Published by H. Cunningham ... [Reproduction, 1885.]

A reproduction of a drawing with letterpress published in 1840. Only one copy of the original is known.

80 MORE HINTS ON ETIQUETTE ... With Cuts, By George Cruikshank. [Vignette] London: Charles Tilt ... MDCCCXXXVIII.

Twentyfour-mo. Woodcuts. Original limp maroon cloth, with gold pictorial design.

It has been suggested by Mr. F. G. Kitton that this may be by Thackeray on account of an entry in his diary concerning writing "a little etiquette." It is generally attributed to Dickens.

81 L'ABBAYE DE PENMARC'H, Mélodrame en Trois Actes, Par MM. Pre Tournemine Et Thackeray ... Représenté pour la première fois, à Paris ... ier février 1840.

Octavo. "Répertoire dramatique des Auteurs Contemporains," No. 53. Original yellow wrapper.

A play of 21 pp., which has been improperly attributed to Thackeray, on the strength of the appearance of the name in the title. This copy is from the Daly library.

81 *a* —— Another edition, in blue wrapper, dated 1846.

81 *b* ... Never Before in English. Penmark Abbey ... By William Makepeace Thack-

eray. Translated from the Original French, By Henry Llewellyn Williams ... New York: Dewitt ... Copyright, 1884.

Duodecimo. "De Witt's Acting Plays," No. 320.

82 HARLEQUIN AND HUMPTY DUMPTY, or Robbin de Bobbin and the First Lord Mayor of Lun'on. A Grand Historical Pantomime, by E. Fitzball ... First performed at the Theatre Royal, Drury Lane, Dec. 26th, 1850. Lessee and Manager, Mr. James Anderson.

Sixteenmo. 20 lithographed plates. Original glazed, ornamented paper covers.

The plates have been attributed to Thackeray.

In an article on "Another Thackeray find," in the London "Athenæum" of October 27, 1900, Mr. Bertram Dobell says: "Of course I do not attach any great degree of importance to the present discovery, but it may be said, at least, that 'Humpty Dumpty,' like 'King Glumpus' and 'The Exquisites,' has the merit of excessive rarity, if no other, to recommend it to the enthusiastic collector of Thackeray items."

83 THE PUPPET-SHOWMAN'S ALBUM. With Contributions By The Most Eminent Light And Heavy Writers Of The Day [Vignette] Illus-

TRATED BY GAVARNI. London: Published At The Office, 334 Strand (Opposite Somerset House).

Duodecimo. Original yellow wrapper.

Among these burlesques is "Mrs. Tippikens' Yellow Velvet Cape. By W. M. Thwackaway. (With An Illustration By The Author.)"

84 [LOVER, SAMUEL.] RIVAL RHYMES, IN HONOUR OF BURNS ... COLLECTED AND EDITED BY BEN TROVATO. London: Routledge ... 1859.

Duodecimo. Original red cloth binding.

One of these burlesque rhymes is "Letter to the Directors of the Chrystal Palace. By W. M. T***k-***y."

See also:

"I 'd be a Tadpole," No. 2*c*.
Mr. Yellowplush's Ajew, No. 18*a*.
Vanity Fair, No. 24*b*.
The Three Sailors, No. 27.
Pendennis, No. 30*b*.
The Virginians, No. 54*a*.
Lovel the Widower, No. 58*c*.
George the Third, No. 59*e*.
Round about the Christmas Tree, No. 61*a*.
—and Nos. 19*a*, 24*a*, 30*a*, 35*f*, 37*a*, 58*d*, 58*e*, 59*f*, 121, 129, and 140.

85 THACKERAY'S ALGEBRA EXERCISE BOOK. A quarto blank book, twenty pages being filled with problems in algebra written by Thackeray.

On the cover Thackeray has written: "Embellished with a frontispiece." This frontispiece is a sketch by Thackeray, in ink, on the inside front cover. It represents a pedagogue approvingly patting the head of a plump and smirking lad, probably intended for Thackeray himself, as there is a very

striking resemblance to the bust of Thackeray at the age of eleven. Over this sketch he has written: "Mentor looking with an eye of benevolence on the well directed labors of youth."

86 THACKERAY'S DIARY, 1845. This is almost entirely a record of engagements.

87 THACKERAY'S DIARY, 1852. Some of the notes are as follows:

November 12. Arrived at Boston.
November 14. Dined with Prescott.
November 16. Came to New York.
December 11. Brooklyn. Congreve. Greeley.

88 MANUSCRIPT COPY OF POEM, "DOCTOR LUTHER." The poem was written by Thackeray on the back of a bill-head, at the request of F. S. Cozzens, author of "Sparrowgrass Papers," who, hearing Thackeray sing the song while in America, asked for a copy of it.

Framed with portrait by Hollyer.

89 LETTER FROM THACKERAY TO EDWARD FITZGERALD. Written from Paris, postmarked October, 1834. It is illustrated by drawings of Miss Langford

("her miniature I send you, you can set it if you wish in a bracelet"), a "little Doctor from Bath," etc., and recounts experiences at the Louvre, the Luxembourg, and the theater.

90 LETTER FROM THACKERAY, dated "April 3d, 1850," and written in a microscopic hand. "P. S. You can't write as small as this. I can write much smaller."

91 LETTER FROM THACKERAY, dated March 19, 1853, regarding various literary undertakings.

Framed with portrait.

92 LETTER FROM THACKERAY TO MRS. GOODCHILD, dated "Sept. 21, 1852," declining an invitation to lecture in Sunderland, as he is "due at Boston, U. S., early in November."

93 LETTER FROM THACKERAY TO J. R. THOMPSON, written on a letter-head of the American Hotel, Richmond, Va., 1853, beginning: "I saw your Rocker was in a délabré condition, and bought you a two-penny one."

94 LETTER FROM THACKERAY TO J. C. FISKE, dated "Boston, December, 1855": "I am sorry it will not be in my power to lecture at Bath during the winter."

Framed with portrait and original subscription list of Bath citizens: "We agree to employ Mr. Thackeray to lecture in this city ..."

95 LETTER FROM THACKERAY TO T. HOOD, giving exact version of poem.

Framed with portrait engraved by H. H. Hall & Sons.

96 LETTER FROM THACKERAY TO MR. SWAINE: "Can some of your young men do me a pretty O 2 Beehives in a garden & a moon behind ..." There is an illustrative drawing at the top of the page.

97 LETTER FROM THACKERAY TO [TOM?] TAYLOR, beginning: "How can whirds disgribe my sinsatiums on reading your harticle! ... Seriously I am quite astounded at the praise."

Framed with portrait.

SKETCH-BOOKS, ORIGINAL DRAWINGS, ETC.

See also Nos. 3*c*, 9*a*, 14*a*, 18*a*, 20, 24*c*–24*g*, 30*c*, 30*d*, 58*c*, and 85.

98 A COLLECTION of about 150 Original Pen Drawings and Colored Sketches, made by Thackeray between 1827 and 1840. Pasted in scrap-book.

The collection was presented by Thackeray to Daniel Maclise. One of the sketches, a schoolboy ridiculing a master, is signed "W. M. Thackeray. Charterhouse, July, 1827." Several of these are reproduced in "Thackerayana," among them "An Exile," "A Sentry," "Mr. Braham," "Bambooz-ling," "A German Fencing Bout," and the five plates ("A Royal Game," "In the Louvre," "Among the Artists," "Mal de Mer" and "Nos braves Soldats").

99 SIMPLE MELODIES WITH ILLUSTRATIONS. CHOISY LE ROI. Printed For Edward Torre. 1832. Title-page in script and 6 pen drawings.

These Original Drawings and Verses of "Simple Melodies" are accompanied by a letter from the former owner to Messrs. Smith, Elder & Co., sug-

gesting the publication of a facsimile. The owner wrote: "I have an original manuscript jeu d'esprit, drawn and written by the late Mr. Thackeray for a little friend of his, while he was in Paris in 1832. . . . The entire work has been long in my possession, and years ago I showed it many a time to Thackeray (whom I had the pleasure of knowing intimately)."

The first "melody," "Little Miss Perkins," seems to have been a favorite with Thackeray, as the British Museum owns a manuscript similar to this, which it ascribes to Thackeray, and a third copy of the drawing, with slightly altered verses, appears in one of the Books of Original Sketches, shown in this exhibition (see No. 101). One of the verses is about little Edward Torre, for whom the book was "printed."

99 *a* Simple Melodies with Illustrations. Choisy Le Roi. Printed For Edward Torre. 1832. [*c.* 1890.]

Square octavo.

A facsimile of the drawings described above.

100 ONE OF THACKERAY'S SKETCH-BOOKS. 32 pp. filled with pencil and water-color sketches.

Inside the front cover is the novelist's visiting-card, and a presentation inscription from Mrs. B. W. Procter to J. Dykes Campbell is pasted in.

Nearly all the sketches are scenes and characters observed in Rouen and other French towns. Notes in Thackeray's handwriting are under many of them.

For another sketch-book, see No. 3*c*.

101 "DRAWINGS BY THACKERAY WHILST A STUDENT." A collection of 35 drawings, mounted and bound.

Some of the subjects are "Herr Hummel," "The Vale of Health" (a series of 5 drawings), a series of drawings representing the seven ages of man, "A reformed Candidate," drawings illustrating nonsense rhymes similar to "Simple Melodies," "The Astrologer sinking into the Earth with the Gothic Princess," "Eugene Aram" and "Under a Cloud."

102 "BONEY." A series of five large drawings, four of them being caricatures of Napoleon I, and the fifth a demon's head.

These are accompanied by a letter from Lady Ritchie saying: "My father drew these pictures of Napoleon somewhere about 1852."

103 "THE FINE ARTS." Four humorous water-color drawings of "Painting," "Sculpture," "Poetry" and "Music," with manuscript title-page as follows: "The Fine Arts. Designed by W. M. T."

104 "LAW." A humorous water-color drawing of three lawyers in a coach.

There are numerous small studies on the back of this drawing, which is from the collection of J. F. Boyes, a schoolfellow of Thackeray at the Charterhouse.

105 "YE SCRAPPERS' DUET." Pen drawing of two musicians, one of them a caricature of Thackeray.

106 "LA CONVALESCENTE (SCÈNE TOUCHANTE)." A pen drawing, with description in Thackeray's handwriting.

Beneath is a sketch of Lord Ashburton's coat-of-arms, and Thackeray has noted that the drawing is "de la collection de Milor Ashburton."

107 [WOMAN WITH CAT AND BROOM.] A pencil drawing, with three sketches of heads at top, one of them a likeness of Thackeray.

108 [LOUIS NAPOLEON(?) AND TWO OTHERS.] A water-color drawing.

On the back, in handwriting resembling Thackeray's, is: "This must be reduced in heig[h]t."

109 [HEAD OF A YOUNG ARTIST.] A pencil drawing, possibly made by Thackeray when a student in Paris.

Below, in Thackeray's handwriting, is: "A Study. W. M. Thackeray."

110 A SET OF THREE WATER-COLOR DRAWINGS. *A.* Man and woman walking by seashore. *B.* Two men and woman on seashore. *C.* Man and woman walking in park; two figures in distance.

111 A POSSIBLE SUGGESTION FOR AN ILLUSTRATION of "The Three Sailors." Pen drawing.

112 A POSSIBLE STUDY FOR AN ILLUSTRATION of "Pendennis."

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113 AN ETCHING BY THACKERAY, said to have been produced, under the guidance of George Cruikshank, previous to the publication of "Vanity Fair."

114 AN ETCHING BY CRUIKSHANK, inscribed: "Etched on glass by me, G. C., from a pen & ink sketch made by my dear

friend W. M. Thackeray which he enclosed in a copy of his Vanity Fair."

The sketch represents a schoolboy with a large book on his head, over which is written: "with the gentleman's compliments to his old friend and master."

115 THE BOOK-PLATE OF EDWARD FITZGERALD, designed by Thackeray.

116 A BOOK OF SELECTED VERSE, FOR SCHOOL READING; title-page missing.

This little book was used in school by Thackeray, probably soon after his entrance in the Charterhouse. The inside covers are filled with writing and rough sketches by him. There are Latin phrases and verses, and the schoolboy has figured out the time to the holidays thus: "Only two weeks to the holidays," "Only 13 days to the holidays," etc., down to "holidays," written with a flourish. The name is cut out with a penknife in the leather binding.

117 [GERMAN POCKET DICTIONARY.] SCHUL- UND REISE-TASCHEN-WÖRTERBUCH DER FRANZÖSISCHEN UND DEUTSCHEN SPRACHE. Leipzig, bei Karl Tauchnitz.

Thackeray's copy, with his stamped monogram on the title-page, and the signature "Anne T. Thackeray" on the fly-leaf.

118 BURRIDGE, THOMAS, & CLOUGH, A. H. AMBARVALIA. London, 1849.

Thackeray's copy, with his stamped monogram on the title-page.

119 ADVICE FROM A LADY OF QUALITY TO HER CHILDREN. ... London, 1779.

Thackeray's copy, with many marginal notes in his handwriting. On the fly-leaf of Vol. I he has written: "Bought at a Sale, August 1859. W. M. Thackeray. A good Book of advice. I like the volume very much indeed ..." On the fly-leaf of Vol. II he wrote: "I like the Second Volume better than I liked the first. The argument is grand."

120 COWPER, WILLIAM. POEMS. London, 1810.

Thackeray's copy, with his signature and autograph notes. On the fly-leaf of Vol. I he has written: "Bought at a sale August 1850. The engravings are as fine as the poems,—and they are grand. W. M. Thackeray."

121 CATALOGUE OF THE CONTENTS OF THE HOUSE OF THE LATE W. MAKEPEACE THACKERAY ... [London, Christie, Manson & Woods, March 16–17, 1864] Octavo. Priced.

Sixteen lines of unpublished verse, in Thackeray's handwriting, bound in.

122 FIVE PRINTS FROM THACKERAY'S COLLECTION.

These are portraits of Dr. John Bridgeman, Henry Jenkins, and Richd. Perkins, a view of "The

Circular Part of the Temple Church, London," and "New Head Dresses for 1772."

The prints are mounted on sheets of uniform size, and, according to notes on these sheets in Thackeray's handwriting, were purchased at sales from June, 1849, to August, 1859. At various times Thackeray has added other notes of interest. Under "The Temple Church" he has written: "I love the Temple Church. I love its associations! There are good and great men buried there! or within its precincts. Goldsmith—dear kindly Oliver!—is there. Rest his bones! W. M. Thackeray."

SOME PUBLISHED LETTERS OF THACKERAY

123 A COLLECTION OF LETTERS OF THACKERAY, 1847–1855. New York, Charles Scribner's Sons, 1888.

Letters to Mr. and Mrs. Brookfield.

124 THACKERAY'S LETTERS TO AN AMERICAN FAMILY, WITH AN INTRODUCTION BY LUCY W. BAXTER. New York, The Century Co., 1904.

125 SOME FAMILY LETTERS OF W. M. THACKERAY, TOGETHER WITH RECOLLECTIONS BY HIS KINSWOMAN, BLANCHE WARRE CORNISH. Boston, Houghton, Mifflin Company, 1911.

SELECTED BOOKS AND ARTICLES ABOUT THACKERAY

126 BROWN, JOHN. THACKERAY: HIS LITERARY CAREER ... Boston: James R. Osgood and Company ... 1877.

127 CHURCH, W. E. W. M. THACKERAY AS AN ARTIST AND ART CRITIC. [Privately printed, probably about 1882.]

128 CORNHILL MAGAZINE; No. 1, January, 1860.

The "Cornhill Magazine" was founded by Messrs. Smith, Elder & Co., with Thackeray as editor, and a large number of distinguished contributors. This first number contains "Father Prout's Inaugurative Ode to the Author of Vanity Fair."

128 *a* —— No. 50, February, 1864.

Thackeray died on December 24, 1863. This memorial number contains: "In Memoriam," by Charles Dickens; "Historical Contrast," by Lord Houghton; and "W. M. Thackeray," by Anthony Trollope.

128 *b* —— No. 439. July, 1896.

Contains an article by Lady Ritchie on "The First Number of the 'Cornhill.'"

128 *c* —— No. 619, July, 1911.

The Thackeray Centenary Number, containing hitherto unpublished matter by him, with explanatory notes by Lady Ritchie.

129 CROWE, EYRE. WITH THACKERAY IN AMERICA. London, Cassell & Co., 1893.

With autograph letter from Thackeray laid in, beginning, "Dear Lady Elizabeth," and ending, "Yours dear Madam in the agonies of composition."

The author accompanied Thackeray as his secretary on his first visit to America.

130 DAVIES, G. S. THACKERAY AS CARTHUSIAN. Illustrations by W. M. Thackeray (O. C.), H. H. Cameron (O. C.), Leonard Marshall (Ch. M.), and G. S. Davies (O. C.). (In The Grey-Friar, Vol. II, No. 7, April, 1892.)

131 HANNAY, JAMES. A BRIEF MEMOIR OF THE LATE MR THACKERAY ... [Reprinted from the "Edinburgh Courant."] Edinburgh: Oliver and Boyd, 1864.

132 MELVILLE, LEWIS. WILLIAM MAKEPEACE THACKERAY A BIOGRAPHY INCLUDING HITHERTO UNCOLLECTED LETTERS & SPEECHES & A BIBLIOGRAPHY OF 1300 ITEMS. London, John Lane, 1910.

Two volumes. First published by Hutchinson, London, 1899.

133 MERIVALE, HERMAN, & MARZIALS, F. T. LIFE OF W. M. THACKERAY. London: Walter Scott, ... 1891. (Great Writers Series.)

134 THE PEDIGREE OF THACKERAY. (In: "The Herald and Genealogist," May and September, 1864, pp. 315–328, 440–455.)

135 THE NATIONAL SHAKESPEARE COMMITTEE AND THE LATE MR. THACKERAY ... London; Joseph Clayton, 265, Strand ... [n. d.]

136 [PERRY,] KATE E. REMINISCENCES OF A LONDON DRAWING-ROOM. Chesham Place, 1849.

Privately printed about the year 1860 by the authoress, Thackeray's friend, for presentation only.

It contains references to Thackeray on almost every page, the original ideas for "Vanity Fair" being mentioned on page 3. This copy, in the original blue wrappers, is corrected and annotated throughout by Miss Perry, evidently with the intention of issuing a revised edition.

136*a* Miss Perry's Original Diary for the Year 1849.

This diary (49 pages of MS.) formed the foundation of Miss Perry's "Reminiscences of a London Drawing-room."

137 [REED, WILLIAM BRADFORD.] HAUD IMMEMOR. A FEW PERSONAL RECOLLECTIONS OF MR. THACKERAY IN PHILADELPHIA. (Privately printed.) William P. Kildare, 1864.

This contains six letters from Mr. Thackeray to Mr. Reed.

138 TAYLOR, THEODORE. THACKERAY THE HUMOURIST AND THE MAN OF LETTERS. THE STORY OF HIS LIFE, INCLUDING A SELECTION FROM HIS CHARACTERISTIC SPEECHES, NOW FOR THE FIRST TIME GATHERED TOGETHER. London: John Camden Hotten, Piccadilly. 1864.

Inserted is an original drawing by Thackeray, done in pen and ink on a playing-card, with a letter from his daughter, Lady Ritchie, authenticating it. "Theodore Taylor" was the pseudonym of John Camden Hotten.

139 THACKERAY CENTENARY, 1911. THE THACKERAY EXHIBITION, THE OLD CHARTERHOUSE, E. C. FRIDAY, JUNE 30, TO SATURDAY, JULY 15 ... Printed for the Titmarsh Club. [London, 1911.]

Accompanied by an invitation to the garden-party given by Lady Ritchie and the editor of the "Cornhill Magazine" on July 18, and ticket of admission to the exhibition.

140 TROLLOPE, ANTHONY. THACKERAY. London: Macmillan and Co. 1879. (English Men of Letters.)

Among the insertions for extra-illustration are autographs or autograph letters of Thackeray, Dickens, Carlyle, John Leech, and W. H. Ainsworth. Thackeray's letter begins: "By dear Sprig-Rice. Rebebber your probise to dide with be ol Welsday."

141 WILSON, JAMES GRANT. THACKERAY IN THE UNITED STATES, 1852–3, 1855–6. New York, Dodd, Mead and Company, 1904.

Two volumes; with "A Bibliography of William Makepeace Thackeray in the United States," by F. S. Dickson.

This is accompanied by numerous proofs of Thackeray's drawings, letters, portraits, etc., which were used in illustrating the work; also by eight proofs of illustrations for an article on "Thackeray in the United States," by the same author, which appeared in "The Century Magazine," July, 1911.

PORTRAITS OF THACKERAY

142 THE ORIGINAL WOOD BLOCK of "Mr. Michael Angelo Titmarsh, as he appeared at Willis's Rooms in his celebrated character of Mr. Thackeray," By John Leech.

This is accompanied by "The Month," July, 1851, in which the woodcut appeared.

143 A DAGUERREOTYPE taken in New York during Thackeray's first visit in America, 1852–53.

144 A CRAYON DRAWING finished in Water-color, signed: "S. Lover 1859."

145 A COLLECTION OF ENGRAVED PORTRAITS of Thackeray.

145* A TERRA-COTTA STATUETTE of Thackeray.

Reproduction of the statuette by Sir Edgar Boehm in the National Portrait Gallery.

ADDENDA

146 NOTES FOR A SPEECH at Dinner, October 11, 1855, by W. M. Thackeray on the Eve of his Departure for America. Letter to William C. Macready. Philadelphia, MDCCCXCVI.

One of forty copies privately printed (for Major William H. Lambert). Accompanied by the Original Letter to Macready.

147 ORIGINAL COPPER PLATE for one of Thackeray's illustrations for "Catherine"—"Captain Brock appears at Court with my Lord Peterborough. Published by James Fraser, 215 Regent Street, London."

148 AUTOGRAPH MANUSCRIPT of "Bouillabaisse."

149 AUTOGRAPH MANUSCRIPT of "Sorrows of Werther," with drawing.

150 THE LORD'S PRAYER, written by Thackeray, in microscopic hand, in the space of a three-penny piece.

151 THE "WATERLOO LETTER" from Thackeray to Miss Smith, with drawings, dated "Kensington, June 6."

152 LETTER FROM THACKERAY to "My Shildren Dear."

153 LETTER FROM THACKERAY to Adelaide Procter, with drawings, dated "July, 1860."

154 THREE ORIGINAL PENCIL STUDIES for a title-page of "Sketches by Boz."

155 ORIGINAL WATER-COLOR DRAWING for the frontispiece of "Notes of a Journey from Cornhill to Grand Cairo."

156 A CARICATURE OF THACKERAY, by himself, as Cupid beating a kettle-drum, accompanying an invitation in his handwriting to Mrs. Sartoris (Adelaide Kemble).

157 A CARICATURE OF THACKERAY, by himself, as "J. Pummell Beadle of Kensington," with description in his handwriting.

158 PENCIL PORTRAIT of "Mrs. Lover, Dublin"; signed "Thackeray 1843."

159 TICKET OF THE PHILOLERIAN SOCIETY, December 6, 1855, with message written on back by Thackeray to his valet.

160 NEWSPAPER CLIPPINGS concerning Thackeray and his works, 1851–1864.

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